

Spring 5-23-2019

## Past the Darkness

Kathleen M. Vieira  
*University of New Orleans*, [kathleen.m.vieira@gmail.com](mailto:kathleen.m.vieira@gmail.com)

Follow this and additional works at: <https://scholarworks.uno.edu/td>



Part of the [Film Production Commons](#), and the [Screenwriting Commons](#)

---

### Recommended Citation

Vieira, Kathleen M., "Past the Darkness" (2019). *University of New Orleans Theses and Dissertations*. 2652.

<https://scholarworks.uno.edu/td/2652>

This Thesis is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Thesis in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Thesis has been accepted for inclusion in University of New Orleans Theses and Dissertations by an authorized administrator of ScholarWorks@UNO. For more information, please contact [scholarworks@uno.edu](mailto:scholarworks@uno.edu).

Past the Darkness

A Thesis

Submitted to the Graduate Faculty of the  
University of New Orleans  
in partial fulfillment of the  
requirements for the degree of

Master of Fine Arts  
in  
Film and Theatre  
Film Production

by

Kathleen Vieira

B.S. University of Florida, May 2009  
M.A. Louisiana State University, May 2012

May, 2019

## Table of Contents

|   |            |
|---|------------|
| <b>Abstract.....</b>                          | <b>iii</b> |
| <b>Chapter 1: Introduction .....</b>          | <b>1</b>   |
| <b>Chapter 2: Screenwriting .....</b>         | <b>2</b>   |
| Story .....                                   | 2          |
| Characters .....                              | 3          |
| Message.....                                  | 6          |
| <b>Chapter 3: Casting and Rehearsals.....</b> | <b>8</b>   |
| <b>Chapter 4: Location .....</b>              | <b>13</b>  |
| <b>Chapter 5: Production Design .....</b>     | <b>15</b>  |
| Set Dressing .....                            | 15         |
| Props .....                                   | 16         |
| Wardrobe.....                                 | 18         |
| Unforeseen Issues .....                       | 19         |
| <b>Chapter 6: Budget.....</b>                 | <b>20</b>  |
| <b>Chapter 7: Production.....</b>             | <b>22</b>  |
| Cinematography .....                          | 22         |
| Sound .....                                   | 23         |
| Directing .....                               | 24         |
| <b>Chapter 8: Post-Production .....</b>       | <b>27</b>  |
| Delay .....                                   | 27         |
| Editing.....                                  | 27         |
| Post-Sound .....                              | 29         |
| Color Correction .....                        | 30         |
| Score .....                                   | 31         |
| <b>Chapter 9: Feedback.....</b>               | <b>32</b>  |
| <b>Chapter 9: Conclusion.....</b>             | <b>34</b>  |
| <b>Works Cited.....</b>                       | <b>35</b>  |
| <b>Filmography .....</b>                      | <b>36</b>  |
| <b>Appendices</b>                             |            |
| Appendix A: Script .....                      | 37         |
| Appendix B: Budget .....                      | 56         |
| Appendix C: Cast List.....                    | 57         |
| Appendix D: Crew List.....                    | 58         |
| Appendix E: Call Sheets .....                 | 60         |
| Appendix F: Contracts .....                   | 84         |
| <b>Vita .....</b>                             | <b>107</b> |

## **Abstract**

This paper will discuss the making of my thesis film, *Past the Darkness*. I will describe the entire process including story conception, film production, and post-production stages. I will also evaluate the merits, flaws, and outcome of this project.

Keywords: film; dystopian future; gender dynamics

## Chapter 1: Introduction

My goal for my thesis film, *Past the Darkness*, was to create a film which told a story of heartbreak and betrayal. The film is set in a dystopian future where men and women live in separate tribes. Zyra, the protagonist, lives with the other women in the forest and is taught that men are bad. She undergoes her tribe's coming of age initiation which involves going out by yourself, finding a man, and killing him. During this initiation she comes across a man named Keeton from the city of Silentium. Keeton convinces Zyra that in Silentium women live in harmony with the men. Instead of killing Keeton, Zyra decides to leave her tribe and go back with him to his city. Along the way, Zyra forms romantic feelings for Keeton and thinks he is proof that men can be good. In the end, it turns out that bringing a woman to Silentium was Keeton's own coming of age initiation. Keeton has betrayed Zyra and she is now their prisoner.

Making this film was a long and eventful process for me. I began writing the script in the spring of 2016. I shot the film in the fall of 2016. I began seriously editing the film in the fall of 2018 and completed the project in the spring of 2019. With each of these stages of filmmaking I faced challenges and rewards, including having a baby along the way and undergoing a major shift in perspective on gender dynamics (which the script revolves around). In this paper I will discuss the stages of my filmmaking journey in detail, from story conception to final cut. I will share the strengths and weaknesses of the film, and the lessons I learned that can only come from hindsight and a willingness to grow as a filmmaker.

## Chapter 2: Screenwriting

### Story

The basic, core concept of my story (i.e., men and women living separately as enemies) was inspired by the film *The Keeping Room* (Barber). This film depicts a group of women living together while all of the men in the area are gone away to fight in the Civil War. At one point the women have a discussion about what it would be like if all the men in their town were actually gone forever. After watching the movie I was left thinking about that discussion: *Yes, what if there were no men around?* This sparked the idea in my mind of a story of a city where the inhabitants – all female – had voluntarily secluded themselves from men.

From the basic idea of an all-female city, I drew upon personal experiences I had to fill in the story gaps. In my mind, the most logical reason women would be motivated to seclude themselves from men is for their own safety, both physically and emotionally. At the time of story formation, I was emotionally grappling with the resurgence of memories of two instances of sexual assault that I had previously pushed away and tried to forget. Both assaults were at the hands of someone that I had once loved and trusted. The memories of my experiences lead to a story of horrible betrayal at the hands of someone the protagonist, Zyra, trusted. Specifically, the initial story was set in a future where women lived in a city surrounded by a large wall intended to keep out the men. When a man from outside finds his way into the city, Zyra is intrigued by his presence and decides to hide and protect him from the women she knows would kill him. In the end the man cannot control his nature and – right before they are going to run away together – rapes Zyra in her bedroom while the other women are downstairs.

While the general premise of the story stayed the same throughout the writing process (i.e., women living separately from men, one man comes into the picture and the protagonist becomes infatuated with him, the man betrays her), there were some major changes made to the original story

idea. One major change was that women's tribe was moved outside to the forest instead of living in houses in a city. Around the time I was developing the story I had also been learning more about the connection of women's menstrual cycles with the lunar cycle of the moon (e.g., *The Moon Cycle* and *the Menstrual Cycle*). As the connection of women to nature became clearer to me, it made more and more sense that in a world where women were separated from the patriarchy they would return back to their roots in nature. Having the women live out in the forest allowed for the idea of Zyra on a journey in the forest with Keeton rather than being limited to one house in the city. Moving Zyra out of the tribe's purview then gave more momentum to her journey, and gave the possibility of Lydia following her to save her. I thought it was also important to have Zyra physically embark on a journey as an externalization of her separation from her tribe. This then made her goal more tangible: get to Silentium.

Another major story change was having no rape in the final scene. One reason for this change was to differentiate myself more from the story's inspiration, *The Keeping Room* (Barber). There is a scene in the movie where one of the women is raped by a man who comes to their house. The second and main reason for omitting the rape was the realization that it would be unnecessarily gratuitous. The point of the rape was to convey the brutality of the men to both Zyra and the audience. I realized that this could still be displayed without subjecting the audience and the actress to such a gruesome ordeal. By focusing on the moment where Zyra realizes something horrible is about to happen to her rather than having it actually happen, I felt the emotions of shock and horror could be more palatable while still being effective.

## **Characters**

Zyra, the protagonist, represents the hopeful attitude that some may have when it comes to embarking in new relationships (which others know are doomed to fail). In the original story, there

was a prophecy regarding Zyra's specialness (i.e., she was supposed to save the women from Silentium). However, this concept was too large for the scale of my short film, and it was never paid off in the end. So, this "prophecy" transformed into the idea that Zyra was different from the other women in her tribe because she did not want to continue the tradition of automatically hating and killing the men. She knows there was a time when men and women lived in harmony, and she thinks this peace can be re-created. In showing Zyra's defiance and disgust with Lydia's view that all men are monsters, I hoped to paint Zyra as a courageous woman who is willing to take a chance on something she believes in. Unfortunately, Zyra's courage and defiant nature is her downfall. She takes a chance, but is punished.

Keeton, the love interest, ends up being the vehicle for betrayal in the story. In the original drafts, he did not give any behavioral cues that he was hesitant to get to Silentium and he was satisfied with his betrayal in the end. Taking the helpful advice of my thesis writing class, I decided to instead allude to the fact that along the way, Keeton begins to regret his actions and is sorry for what he ends up doing to Zyra. Adding a sense of remorse added more layers to his psychology and made the story more convincing. Knowing that Keeton regrets his actions but feels pressured to succumb to his tribe's expectations makes him seem more interesting and real.

Besides Zyra's relationship with Keeton, there were also two other notable character relationships in the story: 1) Zyra and Mozab and 2) Zyra and Lydia. Mozab is Zyra's peer and (self-appointed) rival. When Zyra fights Mozab and then decides not to go after her, it is the first clear break we see Zyra have from her tribe. Lydia is Zyra's maternal figure and tries to protect her from men. Although much of the dialogue was removed from the final cut of the film, when Lydia speaks to Karmen in the red tent you can see that she really does care for Zyra's well-being. When Zyra stands up to Lydia in the forest and refuses to return with her, it is Zyra's final declaration of separation from her tribe.



In hindsight, I believe a major flaw of the story is that it does not delve deep enough into the relationships of Zyra with Mozab and Lydia. I now think that the most compelling moments of the film all involve the women's relationships with one another. For example, it would be interesting to know why Mozab dislikes Zyra so much and why Mozab is willing to leave her for dead with a man when she and Zyra should be on the same side. It would also be interesting to know why Zyra is so against Lydia's teachings, and how their relationship became so strained.

This lack of deeper perspectives on the female relationships of the film tie into a regret I have of the story: that it is not a feminist piece. For instance, the Bechdel Test evaluates female representation in film. A film passes the test if there are at least two female characters who talk to each other about something other than men (Sarkeesian). My story, where the women only talk to each other about men, fails this test completely. The female characters are solely defined by how they feel about men. And although there are critics of using the Bechdel Test (e.g., Waletzko), I do believe it can be used as a starting point to evaluate the gender dynamics of a film. Furthermore, the story is not a feminist piece because of Zyra's arc. Instead of embracing her female identity she rejects and betrays the women of her tribe. Instead of becoming empowered by the end of the film, she is taken to Silentium where it is implied that she will be kept against her will and assaulted by the men. This conclusion pushes the stereotype of female characters being victims to men. As a proud, self-identifying feminist myself, I wish the story instead empowered women and encouraged female unity.

Another major flaw of the story is that there is no clear tracking of Zyra's psychology. She begins the story defending the man in the forest who she asserts might not be that bad. We are not given any insight into why she feels so differently from Lydia and Mozab. Then when Zyra encounters Keeton, she stops Mozab from hurting him and agrees to go off with him to Silentium. This is a major break from her tribe and I do not believe it was made clear enough why she was

willing to sacrifice everything she knows for a stranger. When Zyra is with Keeton in the forest she is initially wary of him then almost instantly changes to a more trusting demeanor. The psychology of this change is not made apparent. After a very brief time, this trusting demeanor changes to a seemingly wholehearted comradery. Given the short amount of time Zyra and Keeton spend together, it would have made for a more convincing story to clearly illustrate moments of warming up to one another. Without properly tracking these moments, the characters are not given a chance to properly develop a believable chemistry with one another.

## **Message**

I intended to write a story about growing to care for and trust a man despite your better judgment and despite being warned against it, and then getting hurt and betrayed because of that decision. A concern was raised early on, however, regarding the message of the story. Specifically, it was asserted that the story sends the message that all men are bad. I do not believe that all men are bad. However, I do believe that *all women* know what it's like to be mistreated by a man whether it be via condescension, harassment, assault, etc. I thought that adding a sense of regret and compassion to Keeton's character would show that I was not trying to say all men are bad. Although Keeton does go through with betraying Zyra, he is not in the same league as the men of Silentium. He has doubts in his decision and remorse for his actions, but he also has loyalty to his tribe (which is not necessarily a bad thing). However, this subtle change did not translate. Some still thought the story was reproaching all men.

Although it was not my intention, I was originally not entirely concerned that some might perceive the story as an insult to all men. As explained previously, the story was inspired by my own experiences with being hurt at the hands of a man. I was too clouded by my own anger to care what other people thought about my story. This changed, however, over time. As I will explain later in the

Post-Production portion of this paper, there was a significant delay from the writing of the story to post-production of the film. This time lapse consisted of me having a baby and dealing with a difficult adjustment to motherhood. One of the things that stood out to me most about this time was the kindness and compassion that my male teachers had towards me, and the love and care that my boyfriend showed me. Through this I came to appreciate men in a whole new light. With this new appreciation, the thought of creating a movie that implies I hate all men does not sit well with me. I'm not sure what the future of this film will be, but I intend on writing a novel based on the story premise. In this novel, some of the men and women will eventually reach a place of mutual respect and camaraderie.

Another major change that happened in the gap between writing the story and post-production of the film was the *#MeToo* movement becoming a popular cultural phenomena. The movement intends "to help survivors of sexual violence... find pathways to healing" (History and Vision). With this movement came a wave of women speaking out about their experiences of sexual assault by men. Although it would seem that with the current prominence of this movement I would be encouraged to share my film, it is actually quite the opposite. Because we now live in a social climate where the gender dynamics between men and women are particularly pertinent, I feel it becomes inevitable to read this story as nothing else but a social commentary piece on men and women. And as a social commentary, the logical inference is that I am saying all men are inherently bad and will hurt you. Thus, I think the original intention of writing a story of simply one woman being betrayed by one man is lost to a much larger condemnation of men as a whole.

### **Chapter 3: Casting and Rehearsals**

When it came time for casting, I was relieved by the latitudes with which the script afforded me. First, none of the characters were related. This allowed the freedom of casting without having to look for certain physical characteristics in relation to other characters. This was a great relief as I had to deal with casting a family in my second year film and was therefore already familiar with the challenge of creating believable relatives. Second, the story takes place in an unspecified dystopian future where there is no mention or consequence to racial or ethnic background. Thus, I was able to open casting for each role to all races and ethnicities. This was also an improvement to my experience on my second year film where the family of characters was Hispanic and needed to speak Spanish. Restricting the characters to a specific race or ethnicity was a limitation I did not want to deal with again. Furthermore, it was a priority for me that our cast be racially and ethnically diverse instead of the typical predominantly white casts that are seen in UNO student films. Coming from a diverse background myself, it was important to me to contribute to increased visibility of minority members. However, despite our open casting, the majority of individuals who signed up to audition were white. In the end, the limitations of our student film casting pool lead to less diverse cast than originally anticipated.

Another relief during the casting process was the opportunity to work with such an extremely efficient and knowledgeable Casting Director, Lauren Erwin. I knew Lauren's past experience in theater and her dedicated work ethic would make her a great choice for a position that required organization and professional interaction with actors, and I was thrilled that she agreed to take on the role. Lauren was organized in scheduling the sessions, prompt and clear in her correspondence with actors, and professional during the sessions. Her experience as an actor also gave her insightful feedback for me after each casting session.

After the initial round of auditions, we were certain on the actors that we wanted for three roles: the Watcher, Karmen, and Keeton. Casting the Watcher was the easiest choice. When Rob came into audition, his presence was so intimidating that you could feel a hushed excitement fall across the room. Although I had originally envisioned the Watcher as a large, heavy set man and Rob was very thin, his commanding presence managed to take my breath away. In such a short time, he was able to scare everyone in the room – in a good way.

The next easiest choice to make was Karmen, especially since we only had three women come in to audition for her part. Rhonda had a great presence. She was professional, calm, strong, and wise. She was everything that I was looking for. I also liked her gray hair which created a poignant image of beauty and age.

Keeton's role as the love interest was one of the more important casting decisions in the film. I needed someone who could have such strong chemistry with Zyra that the audience would believe she would leave her tribe for him. Keeton was also the only character that I absolutely needed to have a specific body type for: he had to be muscular. His muscles had to be prominent enough that Zyra could convincingly be distracted by them. In the casting call we stated that the actor had to be comfortable without his shirt on. One actor, Kyler, was the perfect fit. He was handsome and muscular. And when he was reading across from the casting assistant, it felt like they were actually romantically involved. I knew Kyler could have convincing chemistry with anyone. Although he was white and I would have preferred to have a minority play the part, he was the best actor we saw by far.

Casting Zyra, our protagonist, was more difficult for me as I knew this choice carried the most weight. Going into the casting process, I knew I wanted Zyra to seem young and naive, but with an inner strength that could be tapped into. After seeing all of the auditions, two actors stood out to me. Both women were captivating, beautiful, sweet, believable, and convincing. One gave a

strong performance and I loved that she was Asian. As previously mentioned I wanted a diverse cast, and having an Asian lead is something not often seen in UNO films. The other choice, Dari, also fit all the qualities I wanted for Zyra. The only drawback I saw to casting her was that she was white. Because I already knew that Keeton would be played by a white actor, I wanted our other lead to be a minority. I had a feeling that Dari gave the best performance, but I was not ready to make the decision of whether or not I was willing to sacrifice a tiny bit of performance for greater inclusivity.

When it came to casting Lydia, I knew I wanted someone who exuded physical and emotional strength. Lydia had to be someone who could survive in the wilderness, hunt and kill, and be the rock for her tribe. I envisioned her as extremely muscular, almost wiry, like Sarah Connor in *Terminator 2: Judgment Day* (Cameron) or Michonne in the *Walking Dead* (Darabont) series. During her audition, Kristina radiated emotional strength but her physical build did not match what I had envisioned for Lydia. There was another actress who also gave a strong performance, but she also did not match the physical description. Then there was a third actress who fit the physical description I was looking for, but her acting was not as strong. In the end, I decided to call back the two with the best emotional performances, despite their physical appearance.

There were two actors that I liked for Mozab. The first, Linnea, seemed more physically fit and intimidating. But the second actor other took an interesting spin on Mozab's character that I had not expected: she played Mozab in a way that made you feel sorry for her. Instead of pure hatred for Zyra, there was an element of sadness in her eyes from being looked over by Lydia her whole life. This sadness boiled into resentment and hatred, which made the emotions seem more real. I could not decide between the more intimidating Mozab or the more sympathetic one.

Because I was already decided on who would play the Watcher, Karmen, and Keeton, we only had call backs for Zyra, Lydia, and Mozab. During the sessions we had the actors show off more of their physicality, as it is a physical story in the wilderness. The actors auditioning for Mozab

and Zyra had to navigate through an array of desks and under some desks, and use “spears” (i.e., curtain rods). The actors auditioning for Lydia acted as if she were holding a bow and arrow (again using curtain rods). We also paired up the actors and had them read with one another: Zyra/Mozab and Zyra/Lydia. After the call backs final decisions were made. The roles were offered to the actors with the best performances.

Shortly after the actors were notified of their positions, the actor who was to play Mozab got a part in a local play. She decided to do the play over the film. Luckily Linnea, our second choice for Mozab, was still available and willing to accept the role.

For rehearsals, there was one table read and two stunt rehearsals. The entire cast came to the table read except for Rob. Because he had only one line in the film which he seemed to have mastered at his audition, he did not have to come to the table read. For the rest of the cast, the table read was a great opportunity to sit down and share my vision of the story world with them. It was also a chance for them to ask any questions that they may have had about their characters.

We had a two stunt rehearsals with my stunt coordinator, Max Fisk. The first stunt rehearsal was for Zyra, Mozab, and Lydia. We practiced the final confrontation scene between Zyra and Lydia and the initial confrontation scene between Zyra and Mozab. Max was an energetic and enthusiastic coordinator, and he had some great material for the actors to work with. In fact, Zyra and Mozab were so adept at the physical elements that their choreography evolved into something more complex than originally intended. On the other hand, it became clear that Lydia was less adept at the physical elements so the final match between her and Zyra became less complex than originally intended. The second stunt rehearsal was with just Zyra and Mozab. We went over their choreography several times, this time practicing outside to get a feel for being on outside terrain, as it would be during actual shooting. It was clear they had a good scene ahead of them.

In hindsight, I think making the fight between Mozab and Zyra more complex and making the fight between Lydia and Zyra less complex during the rehearsal process did the film a disservice. Because Lydia and Zyra had the final and most crucial battle, it would have made more sense to have their fight seem larger and more intense than the fight between Mozab and Zyra. Rather, we have a lot of excitement with Mozab and Zyra and a little push between Lydia and Zyra. This anticlimactic progression of physical risk is counterintuitive to the building of rising action in the story. However, it could also be argued that we were simply working with the physical abilities of the actors and managed to get in the action where we could.

A major shake up to the casting process happened very late in the pre-production phase. About a week before filming we got a call from Kyler that he had gotten a part on a TV show and could no longer play Keeton. This was especially stressful because I was certain that no one else who had come in to read for Keeton could play the part to my liking. However, there was one actor from Atlanta, Anthony, who had sent in a video audition for the part that we had liked. Anthony had given a good performance and was the right build. Furthermore, he was Asian which would give us some diversity to the cast. Thanks to my great casting director, Lauren, we made the call and secured him for the role. It was a big risk booking someone who I had never met before and who would not have a chance to rehearse, but I felt he was our best option.



## **Chapter 4: Location**

A huge consideration in making the film was where our location would be. The story took place in several forest areas, a red tent, and a cabin. We were considering using a combination of exterior forest with building the tent and/or cabin on the UNO soundstage. However my producer, Daniel Kleinpeter, found an amazing location in Folsom, Louisiana that could accommodate all of our exterior and interior needs. The location was the private property of a personal contact of Daniel's. Not only were there grounds for filming the various forest scenes, but there were also numerous cabins. Most of the cabins looked like little cottages, but one in particular was more worn down and made of all wood. We knew it would be perfect for the Watcher's cabin. The best part about the location was that all of the cast and crew could stay there overnight while shooting, which saved lots of driving time and coordination. Additionally there was a large pool house, pool, a big screen television, and a hot tub that we could use for our leisure. The pool house in addition to the cabins and a work out room with extra housing gave us plenty of room to stay.

On our location scout was Daniel, the Locations Manager (Emily Poulliard), the Director of photography (Barry Cunningham), the Production Designer (Kyndra Periban), and myself. Although the location was beautiful and perfect for what we needed, being out there made me very concerned about the obstacles I would face during the shoot. These concerns stemmed from the fact that I was pregnant, and I would be in my third trimester of pregnancy during the actual shoot. Walking the grounds was already exhausting for me in my state, and I would only be more pregnant at the time of shooting. I was out of breath most of the time, and by the end of the day I felt like my body was broken. It was raining so the uneven terrain was slippery, and I had to constantly hold someone's hand so as not to risk falling. Additionally, even though we all wore bug spray, we got plenty of mosquito bites. This was especially concerning for me as it was the time when there was a global Zika scare. Pregnant women were being warned of Zika which was being transmitted by mosquitoes

and causing birth defects. My physical concerns were causing me to strongly doubt whether or not shooting the film was a good idea. However, I ignored my concerns and continued with pre-production.

## **Chapter 5: Production Design**

### **Set Dressing**

Given the unique story world I was trying to create, I knew production design would play a major role in bringing the story to life in a believable way. I wanted the visual aesthetic to seem rustic, worn, and hand-made. I wanted the audience to believe that these were people living outdoors for an extended period of time who learned to provide for themselves from their surroundings.

Because most of the scenes took place in the forest with no major structures in sight, the only sets that needed to be dressed were the red tent and the Watcher's cabin. The red tent was an homage to the red moon lodges of ancient times, where women went during their menstrual cycles (Red Tents). It would therefore represent a powerful place for women to gather and hone in on their female power. Because the tent would be too large to transport, it was arranged that the wooden frame of the tent would be constructed on site. Then, the pre-measured and pre-cut fabric would be assembled on the frame and the tent would be dressed. The interior dressing, such as the use of pentagram symbol, was reflective of Wiccan symbology. The Wicca religion is a version of modern day witchcraft that has a great respect for nature (Fox). Given the history of persecution by men of women believed to be witches, I believed this reference would be apt.

Once the tent was constructed on site, it was clear there was a major problem: only half of the fabric was actually red. In the sunlight, the other set of fabric appeared purple. The assemblage of red and purple patches of fabric made the tent look more like a circus tent than a moon lodge. To account for these purple areas, red fabric from the exterior had to be added to the interior while shooting inside the tent to cover the purple. Likewise, red fabric from the interior had to be added to the exterior while shooting outside the tent. This required a significant amount of additional time to dress the set before and during shooting.

The area outside the tent was dressed to look like a communal area and also showcased what was supposed to be a row of decapitated men's heads. The heads were constructed from Halloween masks of dead and decaying faces. On the day of shooting, however, we could not decide if the heads looked convincing enough on camera. Therefore, we shot the exterior tent shots twice: with and without the heads present. In the end, I decided not to use the shots with the heads. Additionally, with the advice of one of my committee members, I cut out most of the exterior tent shots as its look was deemed not believable enough.

Set dressing for the Watcher's cabin included hiding the kitchen area, which included counters, cabinets, and a refrigerator. Seeing the kitchen would break the creepy, dark atmosphere we were trying to create. Since we could not fasten anything to the walls, the cover up was accomplished by using hanging large amounts of black fabric along the walls. Despite the time and energy put into hiding the kitchen area, most of the interior cabin shots were eventually cut from the film so the kitchen area would not have even been seen.

## **Props**

For the props to fit convincingly into our story world, they had to look like they could have been made from available materials in the characters' surroundings. This was especially the case for two of the main props: the spears which appear with Zyra throughout the film. The wooden bodies were made from actual tree branches by my prop master, Bruce Lemmert. He put a lot of work into sanding and staining them, and they turned out beautifully. The only issue was the spear tips, which were made from foam and paint to look like stone. It became apparent during filming that the tips could not securely fasten onto the wooden bodies. The tips kept breaking off during the fight scene between Zyra and Mozab and had to keep being reattached. Luckily, they eventually stayed on long enough to get the necessary shots.

Other important props used were Lydia's bow, arrows, and sheath. We ordered these online and I was pleased with the wooden appearance of the bow and the rustic, handmade appearance of the sheath. The only issue was that these props were not ready until the shoot, so Kristina (the actor playing Lydia) had no time to rehearse with them beforehand. Although Lydia never shoots her arrows in the film, it still would have been good for Kristina to have had the opportunity to practice holding the bow properly. When we shot the scene where Lydia aims an arrow at Keeton for an extended period of time, it became clear that holding the bow and arrow in that position was tiring. There was a lot of arm shaking, but I hope the film's editing made that less apparent.

The most difficult props to attain were the dead animals which Lydia carries to the red tent. This scene was cut from the film, but she carried two stuffed dead animals to the tent's entrance as if she just hunted them in the forest. The original plan was to get realistic looking stuffed toys, but no stuffed animals looked real enough. We then thought of buying real furs and stuffing them, but we could not find furs that would work. Finally, we were able to find a business where we could rent taxidermied animals. Although a lot of work was put into finding these props and they looked great, it actually worked out for the best that the scene was cut. Because the animals were taxidermied, they looked very stiff when Lydia rested them on the ground. This made them appear fake.

There was an instance where the use of a prop could have ended disastrously. Zyra has a knife that she carries on her hip throughout the film. It is used during the fight scene where Mozab threatens Zyra with it then Zyra accidentally cuts Mozab's face. For this prop, the art team was supposed to rent a realistic looking rubber knife. The first morning of shooting the art team approached me and told me that they just realized they actually accidentally rented a real knife. Now we were down a key prop. Luckily, Dari (our actor playing Zyra) actually brought a prop knife with her to practice. We were able to use her knife for the shoot. I am just thankful that the mistake was realized beforehand and no one got hurt.

## Wardrobe

For costumes, I wanted the members of the female tribe to have a distinct look from the inhabitants of Silentium, while all believably existing in the same story world. For the members of the female tribe, I was inspired by the characters of Mulan from *Mulan* (Cook & Bancroft), Katniss from *The Hunger Games* (Ross), and Rey from *Star Wars: The Force Awakens* (Abrams). These characters are all strong, independent female fighters that have costume elements of practical pieces, muted colors, and layered pieces. This translated into our costumes as pants for mobility and hunting, dull colors that could blend into the forest, and wrapped, draped looks. The only tribeswoman that differed in wardrobe style was Karmen who wore a red dress and shawl. We decided that her wardrobe should reflect the concept that she was a respected elder with superior wisdom than the others. Her costume was inspired by both the robes of Yoda from *Star Wars: Episode IV - A New Hope* (Lucas) and the maroon robes worn by Burmese monks.

I wanted the inhabitants of Silentium to appear more barbaric than the women of the Lunal Tribe. For the Watcher, I was inspired by the men of the Night's Watch from *Game of Thrones* (Benioff & Weiss). Specifically, he had a shoulder cape of fabric that looked like animal fur (from perhaps a bear or wolf). The original ending to the film - which was cut during editing - featured other men of Silentium and several of their female captives. My inspirations for the other men were the gorillas from *Planet of the Apes* (Schaffner) and the Dothraki men from *Game of Thrones*. From the gorillas and the Dothraki we took elements of darker colors, harsher textures, vests and accessories. My inspiration for the women were the human captives in *Planet of the Apes* and Ariel from *The Little Mermaid* (Clements & Musker) after she is shipwrecked. These looks were achieved using beige fabric that was tied loosely around the women in a revealing manner.

Wardrobe was an essential part of creating believable characters for this unique story world, and I was so fortunate that Lauren Erwin agreed to be Costume Designer. She took the ideas I was inspired by and created amazing character sketches that would be the basis of our costumes. Most of the pieces were ordered online and then altered to appear more hand made. Lauren worked quickly and efficiently in bringing the sketches to life.

### **Unforeseen Issues**

I asked the Production Designer from my second year film to be the Production Designer on this film. She was a close friend who I trusted and who I knew was a hard worker. To my surprise, there unfortunately ended up being issues of productivity and focus with her. It became clear early on that she was falling behind on what needed to be done and not managing the art team efficiently. However, I let my friendship cloud my professional judgment in dealing with the issue. I saw that things were not getting done, but I kept insisting that she could take care of it all. I should have taken a step back, put on my director's hat, and decided we needed someone else to take over. Instead, I did not want to hurt her feelings by questioning her ability and kept defending her obvious struggle with the task. I ended up having to organize a lot of the Production Design myself, and had to oversee more of the art team's work than I should have.

Then, two days before the second weekend of shooting, I got a call from the Production Designer saying she couldn't make it to the shoot that weekend. It was disappointing but, unfortunately, not a surprise. She reassured me that she would make sure the art team had everything ready to go. This proved to be very untrue. Luckily, the art team was filled with people with great attitudes. They persisted without their leader, kept up the hard work, and did their job.

## **Chapter 6: Budget**

In order to create a convincing story world, I knew that much of the time and resources devoted to this project would need to be allotted to creating a believable visual aesthetic for the characters to inhabit. Thus, I estimated \$4,000 of the original total budget (of a little over \$10,500) to set construction, set decoration, props, wardrobe, makeup and hair. Two portions of this estimate did end up costing more: props and wardrobe. We ended up renting dead animals and a knife, and these rentals brought the props cost up to about \$120 more than expected. Also, we ended up ordering all of the clothes online instead of hand making them, and had to re-order some outfits that did not end up working. Although this saved us time and energy, we ended up spending over \$300 our original estimate. Despite these extra costs, we did save a lot of money on the visual aesthetic. First, we saved a lot of money on set construction. Originally I had thought we would have to construct the interior of the Watcher's cabin from scratch. Luckily, we found a location that already had an appropriate cabin for the Watcher and we only needed to construct the red tent. This saved around \$1,000. Second, we saved on the hair and makeup artists. In the end, we only paid a low flat fee instead of a daily rate and were able to save \$750.

I had estimated \$1,000 for catering and \$1,000 for crafty. But, we ended up spending almost \$1,000 more on food than anticipated. I had originally thought that my family would end up coming to town to help with the shoot and cooking lunches for the cast and crew. However, due to a family emergency they were not able to come and we had to order out catering every day. Because of our remote location we were a bit limited on what we could choose from and had to settle for the more expensive options. For crafty, I honestly think I ended up spending more than expected because I did the crafty shopping myself. I was extremely pregnant and ravenous while shopping for the food. I was hungry for everything I saw and greatly overestimated the amount of snacks myself and our group could eat.



In total, I ended up going about \$900 over budget. This was because when creating the budget, I completely forgot to include money for post-production sound mixing and music. I ended up paying \$1,000 each to both my sound mixer and composer.

I was fortunate enough to fund this film using the money I received from the Nims Scholarship. The Nims grants its recipient \$10,000 for film production and \$1000 for festivals and promotion. I will forever be grateful for the opportunity the Nims awarded me, as I certainly would not have been able to make this movie without it.

## **Chapter 7: Production**

### **Cinematography**

Barry Cunningham was the Cinematographer on my second year project, and I knew from that experience that I wanted to work with him again on my thesis film. Barry is a great collaborator, open to suggestions and direction, and has a great eye for the scene. And with my pregnant state of feeling weak, tired, and in pain, I knew I wanted to work with someone I trusted, enjoyed, and someone who made me feel comfortable at all times. Therefore, I was more than happy when Barry agreed to be part of the project.

Because most of the scenes were outside, we knew we would be relying on natural light and bounce material for the majority of our lighting. We did have some issues with the shifting sun. This was especially the case in one scene – which was cut from the final edit – where Lydia, Mozab, and Zyra talk around a tree. While shooting this scene the sun started to go away and rain clouds were coming. Because it kept getting darker and we knew it would rain soon, we had to cut a dolly shot from our lineup. We also had to do less takes of each shot than I would have liked and ended up with not much material to work with in editing.

There were some scenes that required lighting. Specifically, we lit the following: the girls dancing around the red tent at night (this scene was cut from the final edit), Lydia and Mozab outside the red tent at night, Zyra and Keeton resting against the tree, outside the Watcher's cabin, and inside the Watcher's cabin. When the girls were dancing around the red tent, the lights in the tent were warm and glowing to make the tent seem warm and welcoming. This contrasted with the lighting used in the Watcher's cabin. In the cabin there was sparse lighting used and a lot of contrast between the lit faces and the surrounding darkness. The intent was to create an eerie, mysterious, and unwelcoming atmosphere.

Initially, I considered shooting the whole film using a handheld camera. Like the camera work in *The Hunger Games* (Ross), I thought the continued use of a handheld camera could give an earthy realism to the film. However, Barry and I eventually decided to have a strategic use of handheld camera versus static camera. Specifically, the majority of the scenes would be static, but moments of intense emotion or danger would be handheld. Handheld scenes included: the opening man running; the confrontation between Zyra, Mozab, and Keeton; the confrontation between Zyra and Lydia; and the final scene in the Watcher's cabin when Zyra realizes Keeton has betrayed her (this scene was cut from the final edit). By shooting mostly on the tripod, we hoped by contrast to bring more suspense and energy to those pivotal handheld moments.

## **Sound**

I was very pleased to have Emily Poulliard mixing my sound on set. From working with her on my second year film, I knew she was skilled, professional, and an all-around nice person to work with. Emily used input from both lavalier mics and a boom mic for her mix. The lavalier mics were rented from Pro Sound.

The forest noises of outdoor Louisiana are beautiful: birds chirping, cicadas humming, leaves crunching, water trickling, etc. These outdoor sounds brought a rich, animated, backdrop for the action to take place in. However, these same beautiful sounds also posed problems for us. For example, the sounds of cicadas left noticeable impressions that would later interrupt the flow when editing different shots together. Also, all crew members had to keep especially still during shooting, for each movement lead to distracting rustling from leaves or crunching from twigs snapping. Furthermore, shooting outside left us with the obstacle of shooting with nearby sounds taking place, such as passing cars. There was also a lawnmower that would occasionally make very loud sounds.

When that was the case, we tried to hold off on rolling until the lawnmower got far enough away to not be distracting.

## **Directing**

Although I thoroughly enjoyed working with my actors to bring the story to life, I was also extremely humbled by the process. Many times I was reminded that having to convey my inner desires for the scene to the actors with clear direction can be very difficult. An instance of this that sticks out in my mind is the scene with Lydia and Karmen in the tent. There is a point where Karmen asks, “You don’t think she can kill one?” Lydia rubs a scar on her face (this moment was edited out) and responds, “I don’t think she understands why she should.” In my mind, Lydia was rubbing her scar because she was remembering being attacked by men, and all of the hatred and anger that she held towards men was being brought back to the surface. Her line should have held all of that anger and disgust with it. However, I felt as though Kristina was not expressing enough anger and hatred at that moment. Despite trying to convey this to her, I was unable to guide her to reach a satisfactory point of anger.

Another instance where I found it difficult to convey the direction I wanted was in creating chemistry between our lead roles, Zyra (played by Dari) and Keeton (played by Anthony). I did not meet Anthony until the night before the shoot when we arrived at the location, and he and Dari had no time to rehearse together beforehand. Although Dari was able to display a convincing level of chemistry when it came time to shoot, I felt that Anthony fell short of where I needed him to be. This was particularly the case in the scene where Zyra and Keeton are walking in the forest together and she laughs in front of him for the first time. This is a pivotal moment where Keeton realizes he is starting to have feelings for Zyra. In performing this scene, I found Anthony a bit aloof. I tried to express to him the idea that it is like he is seeing Zyra for the first time and realizing she is the most

beautiful thing he has ever seen. However, I must not have been conveying my thoughts clearly because Anthony did not reach the level of interest that I wanted.

The biggest challenges I faced while directing were the physical obstacles of shooting the film while eight months pregnant. This challenge became apparent the night before the first day of shooting. There was no one available to go shopping for crafty supplies, so I had to go with my boyfriend and Director's Assistant, Kevin Braxton. Due to the sheer amount of goods we needed, we both had to push shopping carts. In pushing the heavy cart I strained myself and felt as though the baby was ripping through my side. It was in this moment that I had to decide between going to the hospital and continuing with the shoot. I ignored my pain and continued with the shoot.

Shooting outside in the forest all day was extremely hot and tiring for me. I drank plenty of water to stay hydrated and had a constant flow of snacks coming to me. However, it was still too much and at the end of every day I felt as though my body was breaking. There was one day in particular, when we were shooting inside the red tent, that the heat and stress on my body became almost too much. I overexerted myself going in and out of the hot tent, and as lunch approached I was getting more and more dizzy and felt as though I was going to pass out. During the lunch break I went back to my cabin, took a shower to cool down then laid in bed. Luckily lunch was a bit extended that day as the crew set up for the night exterior tent shot. By the time I had to be back to set, I was still exhausted but managed to get up and go back to work.

I believe my pregnancy led me to compromise on some things that I would not usually compromise on. Specifically, there were instances where I was not fully satisfied with performances but decided to move on anyways. If it was good enough to mostly work, I was OK with it. I believe this was partly due to the exhaustion I was experiencing while shooting, and partly due to the additional time constraints that my pregnancy caused. I was moving slower than usual and needed assistance moving from one location to another. Additionally, I had to go the bathroom constantly.

Walking back and forth through the forest to the bathroom was hard for me. With the additional time I took moving locations and using the bathroom, we had less and less time to shoot each scene. And with less time to shoot the scenes, I had to be willing to move on even if I could not always get the performance I wanted.

## **Chapter 8: Post-Production**

### **Delay**

The post-production process for my film was significantly delayed. The week after we wrapped I experienced some medical issues and was placed on preterm labor precautions as my doctor determined I was at high risk for preterm labor. Unfortunately, I believe this development was due to the stress I put my body under during the shoot. With these precautions which limited my mobility and with my increasing exhaustion, I postponed any real advancements in post-production until after my due date.

Once the baby was born, however, I also found it hard to delve into post-production. I was knee-deep in the sleep-deprived days of early motherhood. Caring for the baby while keeping up with my schoolwork and teaching became my priority; working on my thesis took a backseat. As time went on, I began to struggle more with postpartum depression and anxiety. Eventually, my declining mental health overshadowed everything in my life. It would not be until two years later, when finally receiving the proper treatment for my mental illness, that the real post-production process would begin.

### **Editing**

I had always planned on editing my own film, and this was the case even when I became significantly delayed in doing so. But I did find that after such a significant delay, it was difficult to come back to the work. In reviewing my footage, I was faced with all the flaws that I did not notice before. I found the story lacking character development and laden with exposition, and I found the subject matter misrepresentative of my current feelings (as discussed previously in the *Screenwriting* section). In hindsight, I think it would have been beneficial to bring on board another editor who was

not so weighed down by noticing these flaws. And having a fresh pair of eyes to parse out the meat of the film could have been very helpful and certainly less time consuming than editing myself.

Although it may have been easier and less time consuming to have another editor, I was glad overall that I continued with editing myself. It was refreshing to get to work with Avid after such a long absence. I was reminded that I truly do enjoy the technicalities of the editing process. Furthermore, I believe editing this project has made me a better writer. When editing, you must confront and sometimes create the rhythm and pacing of a scene. There were many instances where I wished the scene had more time to breathe and where I wished there were better transitions between scenes. This could have been taken care of with more foresight when writing the script. Additionally, when editing there were many times where the scenes felt too heavy with dialogue and exposition. In hindsight, I could have written in more visual moments and had lighter, more natural sounding dialogue. When writing from now on, I will always be conscious of creating scenes that are paced well and are not inundated with dialogue and exposition.

Someone who helped tremendously with my editing process was James Roe. James reviewed two separate versions of the film, and gave me detailed feedback on each. He helped me cut down a film that was originally around 20 minutes long to one that was around 13 minutes long (without credits). James helped me see that a lot of the exposition I thought was integral to the story world was actually superfluous. For example, one scene he suggested I cut was where Lydia, Mozab, and Zyra discuss Zyra's upcoming initiation and the nature of men. Although this scene added some background to the story, it was so heavy with exposition that it seemed clunky and artificial. Another scene that he suggested I cut was when the Watcher leads Zyra into a back room filled with other Silentium men and their female captives. I was glad the ending was still (and even more) effective without this last bit, as I found the production value of this moment lacking.



There were some scenes that I was sad to cut, even though the movie was better without them. Specifically, these were the daytime scene with the women walking past the red tent and the nighttime scene with the two girls dancing around the red tent. As stated previously, these scenes outside the tent were cut because of their lack of production value. However, it is unfortunate that they were not able to contribute to the film. Seeing other women besides the main, talking characters would have made for a richer story world and would have given the audience evidence that the tribe is filled with many women. It also would have established the red tent as a communal area. Furthermore, seeing the little girls dancing around would have established the fact that women of all ages live within the tribe and are happy there.

I believe my final edit of the film is as tight and clean as I could make it. However, I also believe a major flaw of the final cut is that it is too rushed. As mentioned before I wish there was more time for the scenes to breathe. Without this breathing room, we seem to hop from one scene to another in a hurried manner. It almost feels like portions of a feature film were extracted and consolidated into one short film. I wish I could have edited in a better paced version of the film, but I simply did not have the material to work with.

## **Post-Sound**

As I am not skilled in post-production sound mixing, I knew I would have to get outside help for this part of the post-production process. I did not have a lot of time left for sound mixing and was thrilled that Aidan Dykes was available to work within my short time frame. I know Aidan through my producer, Daniel, and Daniel was able to coordinate our working together. Aidan has worked on mixing a number of other UNO student films and is extremely talented at his craft.

Our plan for post-sound was very straightforward: I needed Aidan to simply emphasize a believable story world. Because most of the action takes place outside, this translated to lots of forest

sounds, wildlife, and bugs, etc. I wanted the outside atmosphere to almost be another character in its liveliness, but one that lived in the background and did not distract from the main action.

## **Color Correction**

Although I had learned about basic color correction during my time at UNO, I did not feel comfortable enough with the process to undertake this task myself. This was especially the case since there had been such a significant passage of time since I had learned this skill. Luckily, Duane Prefume was available and willing to do the job. Duane teaches a color correction class and has a lot of experience with the process, so I felt very happy and fortunate that he could help.

My original camera footage was transcoded using DaVinci Resolve and the proxies were then edited in Avid. The original workflow plan had always been to eventually relink these proxies back to the 4K files in Resolve to color correct. However, when it came time to color correct, my Resolve project was no longer on the edit suite computer. Although this scared me tremendously, Duane was not concerned. He was able to relink the proxies to the original footage in Avid, then do the color correction using Avid and Avid Symphony. Resolve was not needed.

My inspiration for the coloring I wanted was from *The Village* (Shyamalan). Specifically, I was looking for a more desaturated palette with muted colors and the occasional stronger color (i.e., the red tent). Duane was able to successfully tone down the rich RED files into the muted look I desired. The scene that required the most correction was inside the Watcher's cabin. There were some items in the background that I didn't want to be seen, so Duane blacked those out. He also added a warm glow to the Watcher's lamp which tracked with the lamp as the Watcher walked towards Zyra and Keeton.

## Score

The score was another area where I knew I would definitely need outside help. Luckily, Erin Davis was available to be my composer. I was familiar with her work on a number of other UNO student films, and was very excited that she would be able to work on my project in the short timeframe we had.

Erin used various instruments for different characters. For the women, she used woodwind instruments such as flutes and piccolos. For Zyra, she used a viola. For the men, she used deeper instruments such as the cello and concert bass. Drums were used to signify conflict. I liked her practice of using everything to serve a purpose, whether functional or thematic.

One thing I learned from collaborating on the score was that as a director I need to have a clear, well-articulated vision for my film. I discussed the score in very general terms with the composer beforehand, and just trusted that she understood my vision. However, after hearing the first draft of the score it became clear to me that I must not have articulated my vision well. The emotions I was hoping would be conveyed were not there. In hindsight, I should have taken the time to provide a more specific intention for the score. For example, I could have provided examples of instruments I liked and provided examples of existing scores that convey the emotions I desired.

## **Chapter 9: Feedback**

There was a large amount of material cut from the final edit of the film. Thus, a major concern I had was that the finished product would be difficult for the audience to follow and understand. Luckily, I had the opportunity to screen the film for an audience and see if this was the case. I screened the film for an undergraduate screenwriting class. The thirteen students that were present filled out feedback questionnaires (Appendix B) about the film after viewing it.

I was relieved to find that most members of the audience understood the basic plot of the film. Specifically, the majority of students were able to understand that Zyra wanted to find out the truth about men, she did not kill Keeton because she was attracted and intrigued by him, she was upset with Lydia because she thought she lied to her, and Keeton betrayed Zyra in the end as his initiation was to bring a woman back to Silentium. There was one student, however, who had “no idea what’s going on.” There were also two students who, when asked about the story’s ending, gave ambiguous responses. It was hard to discern whether they did not understand what Keeton’s initiation was or whether they did not understand what was going to happen to Zyra next.

I was especially interested to know what the students would think of the story’s theme. As discussed previously, a concern of mine was that viewers would think the film was asserting that all men by nature are evil beings. There were three students who inferred a message along those lines (i.e., “Don’t trust men”, “Sisters before misters”, “Men can’t be trusted”). However, I was pleased to find most students looked past the gender specificity and surmised a more general theme that had to do with trusting others. Some examples are: “People are not always what they seem”, “Don’t trust everyone you see”, “Don’t be trusting of strangers”, and “Trust the people who care about you”. I hope these responses indicate that my intent to create a story about betrayal at the hands of someone you trust was achieved.

I also asked the students if there was anything they did not like about the film. Most of the responses were regarding critiques that I had anticipated. Specifically, some students wanted more explanation of the story world; some students thought there was too much exposition. Although these critiques seem at odds with one another, I understand and agree with both. A richer backstory of the story world while explaining that story world in a more natural manner would have been ideal. However, I do think in order to do this the story would have to be told in a format other than a short film, perhaps a feature length film or a novel. Perhaps that is a flaw of the story I should have foreseen in the idea generation phase of writing the script. Besides the expected critiques, there was one student who did not like the film at all. Among other complaints, he or she thought it was “cheesy and expected” and “found it kind of pointless.” I must admit this student’s frankness was a bit hurtful. But, I do believe negative reviews are an inevitable part of filmmaking, and learning to hear them is an essential part of becoming a filmmaker.

## **Chapter 10: Conclusion**

Working on my thesis film was a challenging process for me. One major challenge I faced was coming to terms with the project's flaws. For example, the characters are not given enough emotional development or connection to one another, the pacing of the film is too fast to the point where it seems almost rushed, and the story sends out a message that I do not agree with. In hindsight, there is a lot I wish I could change to correct these flaws. Despite this, I do believe I achieved my goal of telling a story of heartbreak and betrayal. Moreover, I am proud of what I created. I overcame a lot to complete this project including sharing emotions of past traumatic events, filming in the Louisiana heat while pregnant, and struggling significantly with my mental health in the post-production phase. At times it felt like it would be impossible to finish. But I did it. And I learned a lot in the process. I believe completing this project and learning from my mistakes has made me a more conscious writer, director, and person.

Completing this project would not have been possible without the help of many individuals. Working with my cast and crew to bring the story to life was one of the most rewarding experiences I've had. It was extremely memorable and humbling to be at the helm of our group. The camaraderie I felt on set was more than I could ask for and I am so grateful to everyone who took their time to make this movie with me. Additionally, the support of my teachers during this process is something I will always appreciate and cherish. I would especially like to thank Erik Hansen, Danny Retz, James Roe, and Hamp Overton for always taking the time to stop and talk to me and see how I was doing throughout my pregnancy and after the baby arrived. Though they may not know it, their kindness brightened even my darkest days and helped me continue this journey.

## Works Cited

- Fox, Selena. "Introduction to the Wiccan Religion and Contemporary Paganism." *Circle Sanctuary*, Circle Sanctuary, Inc., Dec. 2016. <https://www.circlesanctuary.org/index.php/about-paganism/introduction-to-the-wiccan-religion-and-contemporary-paganism>
- "History and Vision." *Me Too.*, 2018, <https://metoomvmt.org/about/#history>.
- "Red Tents." *The Red Web Foundation: On the Bleeding Edge of Menstrual Awareness and Education*, The Red Web Foundation, 2012, <https://www.theredweb.org/about1>.
- Sarkeesian, Anita. "The Bechdel Test for Women in Movies." *Feminist Frequency*, 7 Dec. 2009. <https://feministfrequency.com/video/the-bechdel-test-for-women-in-movies/>
- "The Moon Cycle and the Menstrual Cycle." Cycle Harmony, 24 Oct. 2018, <https://cycleharmony.com/stories/menstrual-myths-a-rituals/the-moon-cycle-and-the-menstrual-cycle>.
- Waletzko, Anna. "Why the Bechdel Test Fails Feminism." *Huffpost*, Verizon Media, 6 Dec. 2017. [https://www.huffingtonpost.com/anna-waletzko/why-the-bechdel-test-fails-feminism\\_b\\_7139510.html](https://www.huffingtonpost.com/anna-waletzko/why-the-bechdel-test-fails-feminism_b_7139510.html)

## Filmography

*Game of Thrones*. David Benioff and D. B. Weiss, creators. Warner Bros. Television, 2011 - present.

Television series.

*Mulan*. Barry Cook and Tony Bancroft, directors. Buena Vista Pictures, 1998. Film.

*Planet of the Apes*. Franklin J. Schaffner, director. 20th Century Fox, 1968. Film.

*Star Wars: Episode IV - A New Hope*. George Lucas, director. 20th Century Fox, 1977. Film.

*Star Wars: The Force Awakens*. J. J. Abrams, director. Walt Disney Studios Motion Pictures, 2015.

Film.

*Terminator 2: Judgment Day*. James Cameron, director. TriStar Pictures, 1991. Film.

*The Hunger Games*. Gary Ross, director. Lionsgate Films, 2012. Film.

*The Keeping Room*. Daniel Barber, director. Drafthouse Films, Lionsgate Films, 2014. Film.

*The Little Mermaid*. Ron Clements and John Musker, directors. Buena Vista Pictures, 1989. Film.

*The Village*. M. Night Shyamalan, director. Buena Vista Pictures, 2004. Film.

*Walking Dead*. Frank Darabont, creator. Fox Networks Group, 2010 - present. Television series.



Past the Darkness  
By  
Kathleen Vieira

Draft 7  
9-7-2016

1 EXT. FOREST - DAY 1

A MAN (30s), rugged and dirty, runs through the trees.

He freezes then abruptly turns at a WHOOSHING SOUND. An ARROW sticks out of his chest; his eyes bulge. He falls.

He lays on the leaf-covered ground, gasping, arrow in chest.

CUT TO BLACK.

TITLE CREDITS: PAST THE DARKNESS

2 EXT. FOREST - DAY 2

FADE FROM BLACK.

The pierced man lays on the ground, trying to mouth something.

LYDIA (O.S.)  
Remember...

A hand plunges a KNIFE into his chest beside the arrow's tail.

LYDIA (O.S.) (CONT'D)  
...Never give them the chance to  
talk.

The man takes his last breath, blood seeping from his mouth.

Three women are around the man: 1 stooped down by his side and 2 standing over him. Their worn clothes blend in with the forest to which they so comfortably belong.

ZYRA (20s), a good-girl whose eyes glimmer with strength and intelligence, stands and watches disapprovingly. She holds a SPEAR firmly by her side.

ZYRA  
What's the worst thing he could  
say?

LYDIA (40s), stooped down, gives one last thrust of her knife into his chest. Her bitterness and anger are as clear as the SCAR running down the right side of her face.

MOZAB (20s) scowls at Zyra, SPEAR in hand. She is as spiteful as a repeat bronze medalist who can never quite win the gold.

MOZAB

Maybe you can invite the next one  
over to dinner.

ZYRA

Maybe he had a good reason for  
being here.

Lydia pulls her arrow free and wipes the bloody tip dry.

LYDIA

Don't be stupid, Zyra. He crossed  
into our forest. He's already said  
enough.

Mozab gives Zyra a satisfied grin.

Lydia puts the arrow in the quiver strapped to her back.  
She unties a burlap SACK from her belt and pulls the knife  
free from his chest.

LYDIA

What are our words?

Lydia plunges the knife down and blood SPLATTERS on her  
face.

ZYRA AND MOZAB

No hesitation. No mercy.  
No forgetting.

As Lydia saws away, more and more blood covers her. Zyra  
walks away in disgust. Mozab follows her, rolling her eyes.

3 EXT. FOREST - DAY

3

Zyra and Mozab walk silently. Lydia comes from behind,  
wiping the blood from her face, and takes the lead.

LYDIA

(to Zyra)

You need to stop asking questions  
and start focusing.

She shoves the sack - now blood-soaked and filled with a  
head-sized object - into Zyra's hands.

LYDIA (CONT'D) Your  
initiation is less than one moon  
cycle away. It's too late to be  
nervous.

Zyra holds up the sack and stares at it, revolted.

ZYRA

I'm not nervous. It's just that...  
Before the War women used to live  
in Silentium with the men. And  
they were happy there... maybe...

Lydia stops in her tracks and turns abruptly to the pair.  
She points to the large oak tree near them.

LYDIA

This tree used to be a seedling.  
(beat)  
Knowing how something used to be  
doesn't change what it is now. You  
can't change the course of nature.

Lydia angrily grabs the sack from Zyra and forcefully  
shoves it into Mozab's hands.

LYDIA (CONT'D) Mozab,  
I know you won't hesitate when  
your time comes.

Mozab nods with pleasure.

Zyra is about to respond when a BABY CRIES in the distance.  
Lydia looks around, pleased, for the source of the sound.

LYDIA (CONT'D) Karmen  
said the stars were bright last  
night. She knew the Mother  
Goddess would bring us a new  
member.

Lydia and Mozab hurry off towards the crying.

Zyra pauses to inspect the trunk of the oak Lydia had  
pointed to, then follows after them.

4 EXT. RED TENT - NIGHT 4

A full moon.

A red tent stands before the trees, illuminated in the  
moonlight. In the foreground are a row of wooden stakes,  
each topped with the bloody, severed HEADS of various men.

Two young GIRLS (8-10) dance around the stakes playfully.  
They wear handmade flower crowns on their hair.

DISSOLVE TO:

5 EXT. RED TENT - DAY 5

The red tent sits in the sunlight. The flower crowns from the girls now sit atop two of the severed heads.

Lydia emerges from the trees, bow in hand, with two dead RABBITS hanging around her neck. She sets them down.

Two WOMEN (40s and 20s) walk by. The older woman carries a swaddled bundle in her arms.

Lydia gives them a welcoming nod. As they pass she pulls back the flap on the tent's covering and enters.

6 INT. RED TENT - DAY 6

Lydia obediently sits down on the ground across from a woman.

KARMEN (60s), wise and strong, sits on the ground lighting a set of CANDLES in front of her. She does not look up at Lydia.

KARMEN  
Lydia.

LYDIA  
Hello, Karmen.

KARMEN  
How is our new member doing?

LYDIA  
She was unharmed.  
(resentfully)  
At least those animals can stick to  
their end of the agreement.

Karmen blows out her lighting-stick and finally looks up at Lydia. She has a warm, comforting smile.

KARMEN  
And how is Zyra? The moon tells me  
she started her initiation last  
night.

Lydia nods but she does not return Karmen's smile.

LYDIA  
She continues to question our ways.

7 EXT. FOREST/CREEK - DAY 7

Zyra walks through the trees, her SPEAR in hand. Attached to her belt is her own KNIFE and burlap SACK.

She hears something and slowly angles her spear forward.

She cautiously approaches a large bush and begins to hear flowing water. She sees something; her eyes grow wide.

8 INT. RED TENT - DAY 8

Karmen looks contemplative.

KARMEN

Do you remember the night I put  
Zyra under your care? When she was  
our new member?

LYDIA

She didn't want to sleep. She just  
cried and cried.

Karmen plays with the flames flickering before her.

KARMEN

Even when she was a baby she  
resisted what was best for her. But  
eventually, she fell asleep.

Lydia nods, remembering.

KARMEN (CONT'D) Don't

worry. She questions our ways,  
but even the loudest cries cannot  
change the path before her.

(beat)

She'll find one. She will complete  
her initiation.

9 EXT. FOREST/CREEK - DAY

9

Zyra continues to stare past the bush.

LYDIA (V.O.) I know

she'll find a man. I've trained  
her for this since before her  
first bleeding.

Zyra lowers her spear and inches closer to the bush now.

LYDIA (V.O.) But  
I'm afraid of what'll happen  
when she does find one.

She is staring at--

--A man, KEETON (20s). He squats beside the creek,  
filling his canteen up with water. He exudes strength and  
confidence.

ZYRA  
(to  
herself) No  
hesitation.

But she does hesitate, watching.

Keeton stands, strapping the canteen to his belt. He  
removes his shirt casually and slings it over his neck.

His toned chest glistens in the sunlight.

His arms flex strongly.

LYDIA (V.O.)  
Her curiosity makes her vulnerable.

Zyra's eyes widen and she steps closer, but her footstep  
makes a CRUNCH sound on the leaves.

KEETON  
Who's there?!

Keeton starts approaching the spot where she stands.

Zyra is surprised by his boldness and she points her  
spear in his direction, cautiously backing up.

He finally gets close enough and sees her. He freezes,  
raising his arms submissively.

KEETON (CONT'D)  
I'm not going to hurt you.

10 INT. RED TENT - DAY

10

Karmen watches Lydia intently.

KARMEN  
You don't think she can kill one?

Lydia's hand instinctively traces the scar on her face.

LYDIA  
I don't think she understands why  
she should.

Karmen looks at Lydia, a maternal sympathy crossing her face.

11 EXT. FOREST/CREEK - DAY 11

Zyra and Keeton can be seen from behind a tree, his arms still raised. She angles her spear back, preparing to throw.

KEETON  
I'm just passing through. I'm on my  
way to Silentium.

She is caught off guard by this.

ZYRA  
The Forbidden City?

Keeton begins to lower his arms and steps towards her.

KEETON  
Forbidden?

ZYRA  
Don't move!

A RUSTLING sound in the distance. Zyra looks around nervously.

ZYRA (CONT'D) I  
know the history. How the  
men went mad after the War,  
how the women were forced  
out...

Keeton looks at her, understanding crossing his face.

KEETON  
You must be from the Lunal Tribe.

She does not respond.

KEETON (CONT'D) The  
Lunal weren't forced out; they  
left for their own power. The  
other tribes of women stayed.



Zyra looks intrigued and he senses this. The SNAP of a twig startles them and the pair jumps in shock as--

--Mozab emerges from the onlooking tree, her SPEAR in hand.

ZYRA

Mozab?!

MOZAB

I knew you wouldn't be able to do it.

Keeton looks between the two, confused. Mozab circles them.

MOZAB (CONT'D) I

won't let you embarrass the tribe. I'll kill him if you can't.

Mozab rushes towards Keeton but Zyra intercepts her, blocking Mozab's spear with her own.

ZYRA

This is my initiation!

Mozab knocks Zyra's spear down and thrusts the point of her own towards Keeton, but Zyra grabs it before it strikes him. Zyra rips Mozab's spear out of her grasp and onto the ground.

Mozab rushes to tackle Zyra, but Zyra - with a skillfull agility - pivots Mozab's momentum and pins her to the ground.

Keeton sees the spears on the ground and starts towards them.

Mozab reaches with her free hand and grabs Zyra's knife from its sheath. She strikes but Zyra blocks her thrust.

Zyra stares at Mozab in shock. She twists Mozab's wrist and grabs the knife from her hand. Mozab manages to flip Zyra over and the pair roll on the ground. Zyra pins her down again.

Mozab's cheek is bloody.

Zyra looks at the now-bloody knife, shocked. She climbs off of Mozab and drops the knife. She looks up and realizes--

Keeton points a spear at them. They rise cautiously, Zyra blocking Mozab from his line of sight.

ZYRA (CONT'D)  
Don't hurt her, she didn't  
know what she was doing.

Mozab glares at Zyra. She lunges and pushes Zyra towards Keeton. Zyra falls to the ground and Mozab runs away.

Zyra looks up hesitantly. The tip of the spear inches closer to her face. To her surprise, it lowers. She gets up slowly.

Keeton gives the spear back to her.

KEETON  
How long before she tells your  
tribe you attacked her?

He goes to pick up the other spear. She looks from him to the direction that Mozab ran off to.

KEETON (CONT'D)  
I'm not your enemy.

He hands the second spear to her too.

KEETON (CONT'D) I  
can take you to Silentium.  
It's time you learned the  
truth.

He begins to walk away. Zyra looks at the bloody knife on the ground, then towards the direction where Keeton left.

12 EXT. FOREST - DAY

12

Zyra walks behind Keeton who is now fully clothed. She carries one spear; the other is strapped to her back.

KEETON  
Am I the first man you've ever  
talked to?

She does not answer him. He laughs to himself.

KEETON (CONT'D) You  
don't know anything about us,  
do you?

Zyra stops, skillfully twirls her spear and points it at him.

ZYRA

I know the men can't coexist with us. It's not in your nature to be peaceful.

He ignores this display and sits on a nearby log.

KEETON

Says the one with the spear.

(beat)

If you really believed that you would've killed me already.

He pats the log beside him. Annoyed, she reluctantly sits.

KEETON (CONT'D) Of

course we're supposed to coexist. How do you think babies are born?

ZYRA

Well... We find them in the forest. The sacred mother guides them to us.

Understanding crosses his face. He pulls his CANTEEN out of his pouch and unscrews the top. She watches questioningly.

KEETON

When our babies are born half get sent away for 'higher purposes.' I always wondered where they went.

He takes a gulp of water then offers her the canteen, but she does not take it. With a laugh he takes another gulp.

KEETON (CONT'D)

I guess we're both learning.

She watches him, confused.

13 EXT. RED TENT - NIGHT 13

Lydia sits near the tent, mixing the contents of a large bowl.

Mozab emerges from the trees, bloody and disheveled.

Lydia rises hurriedly and goes to her. She inspects her wound.

14 EXT. FOREST - DAY 14

Zyra and Keeton walk side by side, deep in conversation. She is sharpening her KNIFE on a rock; he carries the extra spear.

ZYRA

But why did you leave Silentium to come out here by yourself?

KEETON

'The journey of solitude'. It's our initiation into the brotherhood. Everyone my age has to complete it.

(jokingly)

We like long walks in the forest, you like beheading men. We're not that different, right?

She laughs and he pauses.

KEETON (CONT'D)

That's the first time I've seen you laugh.

He steps closer to her. She looks down, nervously. He gently takes a hold of her hand, lowering it along with her knife.

KEETON (CONT'D) You shouldn't feel bad for wanting a different way of life. (beat) You're not like the others.

Zyra finally looks up at him and is entranced by his smile.

ZYRA

Neither are you.

15 EXT. FOREST/CREEK - DAY 15

Leaves on the ground are covered with dried blood. Sounds of the nearby creek can be heard. A hand traces the blood. Lydia, crouched down, scans the scene carefully. She sees---Two sets of FOOTPRINTS.

She traces her fingers along the edge of the imprints, then looks out into the forest where they lead.

16 MONTAGE - VARIOUS 16

A) EXT. FOREST - DAY - Zyra and Keeton walk and talk side by side, each carrying a spear. Their free hands almost touch.

B) EXT. FOREST - DAY - Zyra shows Keeton how to hold the spear properly. They laugh together at his awkward form.

C) EXT. FOREST - NIGHT - The pair sit with their backs against a tree trunk. Zyra, sleeping, leans her head on Keeton's shoulder. He is surprised, but then leans his head on hers.

17 EXT. FOREST - DAY 17

Zyra sits with a handful of BERRIES, eating some. The spears are on the ground beside her. Keeton searches a bush behind her for something.

ZYRA

Mozab must've told Lydia by  
now. She'll come looking for  
you. For us.

He sits beside her, offering her some other BERRIES.

ZYRA (CONT'D)

I told you, those aren't safe.

With a sigh he tosses his berries and starts picking at hers.

KEETON I don't get it.  
It's been generations since the  
War. Why does your tribe still  
hate the men so much?

ZYRA

They taught us to fear your kind,  
that women were burned, raped...

KEETON

I told you, they lied to you.

She looks at him, taking him in.

ZYRA

Thank you for not lying to me too.

He smiles at her, but his eyes are sad.

KEETON

What if we just kept going? We  
could find a new tribe.

ZYRA

We've come this far.

(beat)

And I know how important your  
initiation is to you.

KEETON

Yeah...

ZYRA

So tell me about this Watcher  
guy. You said he has to approve  
of me before I'm allowed in the  
city. How much further til we get  
to his cabin?

He pauses and looks at her intently.

KEETON

We're almost  
there.

(beat)

I wasn't expecting to find someone  
like you.

He takes his hand and slowly traces the edges of her  
lips. He leans forward towards her and--

LYDIA (O.S.)

ZYRA!

The pair jump to their feet in surprise, dropping the  
berries. Zyra instinctively grabs a spear.

Lydia emerges from the trees, bow and arrow aimed at  
Keeton.

Zyra hurries in front of him, blocking Lydia's path.

LYDIA

Move out of the way.

Zyra does not move.

LYDIA (CONT'D)

What do you think's gonna happen  
here? You think you're going to  
run away and live happily ever  
after?! You are nothing to him.

Zyra turns and looks at Keeton for a moment, thinking.  
She turns back and walks behind Lydia.

Lydia smiles and steadies her bow, still aimed at Keeton.

LYDIA (CONT'D)

What are our words?

Zyra raises her spear towards Keeton. He slowly raises  
his hands defensively.

KEETON

Zyra...

ZYRA

No hesitation.

Lydia's smile grows. She grips her bow tighter.

ZYRA (O.S.) AND

LYDIA No mercy.

Keeton's eyes widen.

Lydia's body tenses; she gasps.

Zyra holds the tip of her spear against the back of  
Lydia's neck.

ZYR

A No  
forgetting.

LYDIA

What are you--

ZYRA

I've never forgotten. Everything  
you ever taught me. And it was  
all a lie.

Lydia begins to turn but stops when Zyra presses the  
spear harder into her neck. She lowers her bow and arrow.

LYDIA

He's the liar! This is why we never  
give them the chance to talk.

Keeton watches, unsure of what to do.

ZYRA

Or is it because you didn't want  
us to know the truth? They're not  
all monsters. The mother goddess  
wouldn't create evil like that in  
her world.

Zyra's hands tighten on her spear. Lydia lets go of her  
bow.

LYDIA

He's going to hurt you. They all  
will. You can't change the  
course of nature.

Zyra looks at Keeton.

ZYRA

Yes you can.

Zyra pushes Lydia forcefully to the ground. She stands  
over her, spear pointed at her face menacingly.

ZYRA (CONT'D)

Don't make me change your course  
too.

Lydia watches her in shock.

Zyra hurries to Keeton, takes his hand, and leads him  
away.

18 EXT. WATCHER'S CABIN - NIGHT

18

Keeton and Zyra stoop down in front of a weathered cabin.

ZYRA

What if the Watcher's not there?



KEETO  
N He will be.

Keeton takes Zyra's spear and puts it down along with his.

KEETON (CONT'D) He  
doesn't allow weapons inside.

She nods and sets down Lydia's bow. He takes her knife out of her sheath and sets it down too. He watches her.

KEETON (CONT'D) We  
can still change the plan. Go  
somewhere else.

She looks at the door, hesitantly, then shakes her head.

ZYRA  
This is my course now. Our course.  
He brushes a piece of hair out of her face.  
She watches him.

KEETON  
There's something I should've told  
you back in the forest...

The sound of the door creaking open cuts him off. They look at it, surprised. Zyra walks in curiously.

KEETON (CONT'D)  
Zyra...

He follows her in and the door closes behind them.

19 INT. WATCHER'S CABIN - NIGHT

19

It is dark inside. Zyra blinks rapidly, trying to make out the shapes of this new environment.

The figure of a man, the WATCHER (50s), turns slowly. His cold presence commands authority.

WATCHER  
Keeton of Briar. We've been waiting  
for you.

As Zyra's eyes adjust to the darkness, she realizes that there are several other men in the room also.

WATCHER

I see you have completed your  
initiation.

Keeton bows his head humbly.

Zyra notices the men are moving closer to them.

KEETON

(sadly)

For Silentium, Sir.

Keeton takes her hand. She smiles at him nervously.

The Watcher approaches them.

Zyra's smile fades to confusion as the Watcher takes her  
hand from Keeton's. The Watcher holds her hand up  
abruptly.

WATCHER

For Silentium!

The surrounding men cheer in approval.

ZYRA

What are you...

She sees something behind the men.

A row of women - dirty, bruised, bound and gagged - stand  
against the walls. Some cry silently. Others cower in  
fear.

Zyra's eyes widen in horror. She looks at Keeton, who now  
stands among the men being cheered and congratulated.

WATCHER

Our new brother!

The men cheer louder.

Two men grab Zyra's arms and begin tying her hands behind  
her back. She tries to fight against them but they are  
too strong.

She gasps in fear and is about to yell something at  
Keeton when a man places a gag in her mouth.

She struggles against the hands that grope her as she  
watches Keeton, her eyes wide with fear.

Keeton watches her too, amidst the cheers, eyes filling with remorse. He mouths the words "I'm sorry".

She writhes in pain and continues to watch Keeton, her eyes filled with disgust.

20

EXT. WATCHER'S CABIN - NIGHT

20

The cabin sits calmly in the moonlight. Sounds of the surrounding forest hide the horrors within.

## Budget

|                         | Estimated Cost | Actual Cost  |
|-------------------------|----------------|--------------|
| Cast                    | 2500           | 2375         |
|                         |                |              |
| Set Construction        | 1500           | 500          |
| Set Decoration          | 300            | 250          |
| Props                   | 300            | 420          |
| Wardrobe                | 700            | 1050         |
| Makeup/Hair             | 1200           | 450          |
|                         |                |              |
| Location Rental         | 600            | 300          |
| Fuel                    | 300            | 160          |
| Catering                | 1000           | 1400         |
| Crafty                  | 1000           | 1500         |
| Walkies                 | 75             | 90           |
|                         |                |              |
| Camera Expendables      | 50             | 60           |
| Sound Expendables       | 50             | 50           |
| Sound Equipment rentals | 600            | 600          |
|                         |                |              |
| Hard drives             | 400            | 300          |
| Post Sound Mixing       | 0              | 1000         |
| Color Correction        | 0              | 1000         |
| <b>Totals:</b>          | <b>10575</b>   | <b>11505</b> |

### **Cast List**

|               |                    |
|---------------|--------------------|
| Zyra          | DARI GRIFFIN       |
| Keeton        | ANTHONY NGUYEN     |
| Lydia         | KRISTINA KINGSTON  |
| Mozab         | LINNEA GREGG       |
| Karmen        | RHONDA DENTS       |
| The Watcher   | ROB MELLO          |
| Running man   | MAX FISK           |
| Silentium man | DONOVAN THIBODEAUX |

## Crew List

|                                    |                     |
|------------------------------------|---------------------|
| Writer                             | KATHLEEN VIEIRA     |
| Director                           | KATHLEEN VIEIRA     |
| Producer                           | DANIEL KLEINPETER   |
| Producer                           | RASHADA FORTIER     |
| 1 <sup>st</sup> AD                 | RASHADA FORTIER     |
| 2 <sup>nd</sup> AD                 | LANGSTON WILLIAMS   |
| 2 <sup>nd</sup> 2 <sup>nd</sup> AD | MAX FISK            |
| Key PA                             | DUSTIN FORET        |
| Set PA                             | WILLIAM VAN HOOF    |
| Set PA                             | JESSE STEPHENS      |
| Locations                          | EMILY POULLIARD     |
| Locations                          | DANIEL KLEINPETER   |
| Script Supervisor                  | BRIANNA MCMANUS     |
| Stunt Coordinator                  | MAX FISK            |
| Still Photographer                 | PETER HOFFPAUIR     |
| Director's Assistant               | KEVIN BRAXTON       |
| Craft Services                     | DREW BRASSETTE      |
| D.P.                               | BARRY CUNNINGHAM    |
| Camera Operator                    | BARRY CUNNINGHAM    |
| 1 <sup>st</sup> AC                 | MARY MCDADE CASTEEL |
| 2 <sup>nd</sup> AC                 | AMY LAWS            |
| D.I.T.                             | MARY MCDADE CASTEEL |
| Gaffer                             | NICK MANNING        |
| Key Grip                           | KYE RUDDY           |
| Grip                               | JUSTIN FAXON        |
| Grip                               | JOSH CLEGG          |
| Grip                               | CONNOR REDMOND      |
| Grip                               | JORDAN LANDRY       |
| Grip                               | JONAH CARMENA       |
| Grip                               | PAUL PUNZO          |
| Sound Mixer                        | EMILY POULLIARD     |
| Boom Operator                      | ERIN DAVIS          |
| Boom Operator                      | DONOVAN THIBODEAUX  |
| Production Designer                | KYNDRA PERIBAN      |
| Tent Construction                  | CHRISTIAN CHESNUT   |
| Costume Designer                   | LAUREN ERWIN        |
| Costume Assist.                    | HAYDEN GUTHRIE      |

|                    |                     |
|--------------------|---------------------|
| Set Decorator      | LORIEN MOLINARIO    |
| Property Master    | BRUCE LEMMERT       |
| Property Assistant | JOHNNY CLEMENT      |
| Art Assistant      | FABIOLA ANDRADE     |
| Head Makeup Artist | LINDSEY PELLETTE    |
| Hair               | BLYTHE BICKMAN      |
| <br>               |                     |
| Casting Director   | LAUREN ERWIN        |
| Casting Assistant  | PETER HOFFPAUIR     |
| Casting Assistant  | MARY MCDADE CASTEEL |
| Casting Assistant  | AMY LAWS            |
| Casting Assistant  | ALYCE PERKINS       |
| Casting Assistant  | KEVIN BRAXTON       |
| <br>               |                     |
| Editor             | KATHLEEN VIEIRA     |
| Post Sound Mixing  | AIDAN DYKES         |
| Color Correction   | DUANE PREFUME       |
| Score              | ERIN DAVIS          |


|  |  | DAY #1 OF 6<br>FRIDAY September 9th<br>2016        |        | WEAR BUG SPRAY AND A SMILE! :)   |  |  |          |
|--|--|--|--------|--|--|--|----------|
| Past The<br>Darkness   |  | CREW CALL:<br><b>7:30 AM</b>                       |        | TEMPS: HIGH 88      LOW 76<br>SUNRISE: 6:42 AM<br>SUNSET: 7:12 PM<br>CHANCE OF RAIN %: DAY 50% & NIGHT 10%<br>WINDS SE - 6 MPH |  |  |          |
| DIRECTOR/WRITER: KATHLEEN VIEIRA<br>1ST AD: RASHADA FORTIER<br>PRODUCER: DANIEL KLEINPETER   |  | SHOOTING CALL:<br><b>8:30 AM</b><br>LUNCH: 1:30 PM |        | SCHEDULE: WHITE 8/29/16<br>SCRIPT: WHITE 9/7/16  |  |  |          |
| Wear plenty of bug spray! Be on the lookout for spiders and snakes! Use the buddy system! If you need to leave set, let AD's and your Dept head know!<br>NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated! Wear sunblock! Wear closed toe shoes! |  |  |        |  |  |  |          |
| SCENES   | SET AND DESCRIPTION  | D/N  | PGS    | CAST   | LOCATION   |  |          |
| 7  | EXT FOREST/CREEK<br><i>Zyra walks through the forest alone</i> | D  |        | 1  | <b>Felicia Stallard Private Residence</b><br>79345 Albert Thompson<br>Road Folsom, LA 70437<br><br>DISTANCE FROM NEW ORLEANS:<br>60-68 minutes away<br><br>LOCATION OWNER:<br>Maryanne Baroissee |  |          |
| 9  | EXT FOREST/CREEK<br><i>Zyra and Keeton's first meeting</i>     | D  | 2/8    | 1,2  |  |  |          |
| 12   | EXT FOREST<br><i>Zyra and Keeton walk and talk</i>             | D  | 1      | 1,2  |  |  |          |
| 16A  | EXT FOREST<br><i>Zyra and Keeton eat berries together</i>      | D  | 1 1/8  | 1,2  |  |  |          |
| 16B  | EXT FOREST<br><i>Zyra teaches Keeton how to use a spear</i>    | D  | 1/8    | 1,2  |  |  |          |
| 16C  | EXT FOREST<br><i>Zyra falls asleep against Keeton</i>          | N  | 1/8    | 1,2  |  |  |          |
| TOTAL  |  |  | 2 6/8  |  |  |  |          |
| #  | CAST   | CHARACTER  | SWF    | PU/Lv/Rpt  | HMU  | READY ON SET   | COMMENTS |
| 1  | Dari Griffin   | ZYRA   | SW     | 7:45 AM  | 7:50 AM  | 8:20 AM  |          |
| 2  | Anthony Nguyen   | KEETON   | SW     | 7:45 AM  | 7:50 AM  | 8:20 AM  |          |
| BACKGROUND ARTISTS & STAND INS/PHOTO DBLS  |  |  |        | ACCOUTREMENT   |  |  |          |
| STAND INS  |  | SCENES   | CALL   | RDY ON SET   | DEPT. SC#  |  |          |
|  |  |  |        |  | PROS: 1:   |  |          |
| BACKGROUND   |  | SCENES   | CALL   | RDY ON SET   | SFX:   |  |          |
|  |  |  |        |  | SET  |  |          |
|  |  |  |        |  | DRESS:   |  |          |
|  |  | otal   |        |  |  |  |          |
| : NON UNION BGS  |  | :  | id Ins |  |  |  |          |
| LOGISTICS  |  |  |        |  |  |  |          |
| EXTRAS HOLDING & CATERING  |  | BASECAMP   |        | CREW PARKING/EXTRAS PARKING  |  | HOSPITAL PH:   |          |
|  |  |  |        |  |  | St. Tammany Parish Hospital<br>1202 S Tyler St, Covington,<br>LA 70433 |          |
| ADVANCE SCHEDULE   |  |  |        |  |  |  |          |
| SATURDAY, SEPTEMBER 10, 2016   |  |  |        | DAY # 2  |  |  |          |
| SCENES   | SET AND DESCRIPTION  | D/N  | PGS    | CAST   | LOCATION   |  |          |
|  | INT RED TENT   |  |        |  |  |  |          |



|                                    |   |            |                |                 |  |
|------------------------------------|---|------------|----------------|-----------------|--|
| 6                                  | Lydia speaks with Karmen about Zyra               | D          | 4/8            | 3,4             | <b>Felicia Stallard Private Residence</b><br>79345 Albert Thompson<br>Road Folsom, LA 70437<br><br>DISTANCE FROM NEW ORLEANS:<br>60-68 minutes away<br><br>LOCATION OWNER:<br>Maryanne Baroissee |
| 8                                  | <b>INT RED TENT</b>                               | D          | 5/8            | 3,4             |  |
| 10                                 | Lydia speaks with Karmen about Zyra, cont.        | D          | 2/8            | 3,4             |  |
| 5                                  | <b>INT RED TENT</b>                               | D          | 2/8            | 3               |  |
| 4                                  | Lydia emerges from the forest                     | N          | 2/8            |                 |  |
| 13                                 | <b>EXT RED TENT</b>                               | N          | 2/8            | 3,5             |  |
| 18                                 | Two young girls dance about the head stakes       | N          | 4/8            | 1,2             |  |
| 20                                 | <b>EXT FOREST</b>                                 | N          | 1/8            | 1               |  |
|                                    | Lydia sees Mozab emerge from the forest           | L          | 1/8            | 1               |  |
|                                    | <b>EXT WATCHER'S CABIN</b>                        |            | <b>2 6/8</b>   |                 |  |
|                                    | Zyra and Keeton talk outside the                  |            |                |                 |  |
|                                    | Watcher's House <b>EXT WATCHER'S CABIN</b>        |            |                |                 |  |
|                                    | Zyra and Keeton talk outside the                  |            |                |                 |  |
|                                    | Watcher's House TOTAL                             |            |                |                 |  |
| <b>SUNDAY, SEPTEMBER, 11, 2016</b> |   |            | <b>DAY # 3</b> |                 |  |
| <b>SCENES</b>                      | <b>SET AND DESCRIPTION</b>                        | <b>D/N</b> | <b>PGS</b>     | <b>CAST</b>     | <b>LOCATION</b>  |
| 1                                  | <b>EXT FOREST</b>                                 | D          | 2/8            |                 | <b>Felicia Stallard Private Residence</b><br>79345 Albert Thompson<br>Road Folsom, LA 70437  |
| 2                                  | A man runs through forest and is shot by an arrow | D          | 1              |                 |  |
| 3                                  | <b>EXT FOREST</b>                                 | D          | 3/8            |                 |  |
|                                    | Zyra, Lydia and Mozab collect the body            |            |                |                 |  |
|                                    | <b>EXT FOREST</b>                                 | TOTAL      |                |                 |  |
|                                    | Lydia teaches a lesson to Zyra and Mozab          | PAGES:     | 1 1/8          | 1,3,5           |  |
|                                    |   |            | 2 6/8          | 1,3             |  |
| 1ST AD                             |   | 2ND AD     |                | DIRECTOR        | PRODUCER   |
| RASHADA FORTIER                    |   | MAX FISK   |                | KATHLEEN VIEIRA | DANIEL KLEINPETER  |

|  |      |       |           |        |   |      |       |           |        |
|--|------|-------|-----------|--------|---|------|-------|-----------|--------|
| CREW CALL: 7:30 AM      DATE: FRIDAY SEPTEMBER 9TH 2016 LUNCH: 1:30 PM <b>PAST THE DARKNESS</b> DAY #1 |      |       |           |        |   |      |       |           |        |
| TRAVEL TIME FROM NEW ORLEANS: 60-68  |      |       |           |        |   |      |       |           |        |
| POSITION   | NAME | LEAVE | LV/PU/RPT | CALL   | POSITION  | NAME | LEAVE | LV/PU/RPT | CALL   |
| PRODUCTION   |      |       |           |        | MAKE-UP & HAIR  |      |       |           |        |
| DIRECTOR/WRITER KATHLEEN VIEIRA  |      |       |           | 7:30am | HEAD M/U    LINDSEY PELLETTE  |      |       |           | 7:30am |
| PRODUCER                    DANIEL KLEINPETER  |      |       |           | 7:30am | HAIR STYLIST BLYTHE BICKMAN   |      |       |           | 7:30am |
|  |      |       |           |        | COSTUMES  |      |       |           |        |
| 1ST AD    RASHADA FORTIER  |      |       |           | 7:30am | COSTUME DESIGNER    LAUREN ERWIN  |      |       |           | 7:30am |
| 2ND AD LANGSTON WILLIAMS   |      |       |           | HOLD   | COSTUME DESIGN ASST    HAYDEN GUTHRIE   |      |       |           | HOLD   |
| 2ND 2ND AD                    MAX FISK   |      |       |           | 7:30am |   |      |       |           |        |
| KEY PA                    DUSTIN FORET   |      |       |           | 7:30am | ART DEPT.   |      |       |           |        |
| SET PA    WILLIAM VAN HOOF   |      |       |           | 7:30am | PRODUCTION DESIGNER    KYNDRA PERIBAN   |      |       |           | 7:30am |
| SET PA                    JESSE STEPHENS   |      |       |           | HOLD   | ART ASSISTANT                    FABIOLA ANDRADE  |      |       |           | 7:30am |
| DIRECTOR'S ASST.            KEVIN BRAXTON  |      |       |           | 7:30am |   |      |       |           |        |
|  |      |       |           |        | SET DECORATION  |      |       |           |        |
| SCRIPT SUPERVISOR  |      |       |           |        | SET DECORATOR                    LORIEN MOLINARIO   |      |       |           | 7:30am |
| SCRIPT SUPERVISOR            BRIANNA MCMANUS   |      |       |           | 7:30am |   |      |       |           |        |
|  |      |       |           |        |   |      |       |           |        |
| CAMERA   |      |       |           |        | EDITORIAL   |      |       |           |        |
| DIR OF PHOTOGRAPHY BARRY CUNNINGHAM  |      |       |           | 7:30am | EDITOR  |      |       |           |        |
| A CAM OP                    BARRY CUNNINGHAM   |      |       |           | 7:30am |   |      |       |           |        |
| A CAMERA 1ST AC            MARY MCDADE CASTEEL   |      |       |           | 7:30am |   |      |       |           |        |
| A CAMERA 2ND AC AMY LAWS   |      |       |           | 7:30am | CATERING  |      |       |           |        |
| D.I.T                    MARY MCDADE CASTEEL   |      |       |           | 7:30am | CATERER                    McCALLISTER'S  |      |       |           | 1:30am |
| STILL PHOTOGRAPHER PETER HOFFPAUIR   |      |       |           | 7:30am |   |      |       |           |        |
| STILL PHOTOGRAPHER            SYDNEY VIARD   |      |       |           | 7:30am |   |      |       |           |        |
| GRIP & ELECTRIC  |      |       |           |        | CREW COUNT: 40<br>NON-UNION BG COUNT:<br>TOTAL: 42<br><br>BREAKFAST READY @<br><br>BG LUNCH READY @ 1:30am<br>CREW LUNCH READY @ 1:30am |      |       |           |        |
| GAFFER                    NICK MANNING   |      |       |           | 7:30am |   |      |       |           |        |
| KEY GRIP                    KYE RUDDY  |      |       |           | 7:30am |   |      |       |           |        |
| GRIP                    JUSTIN FAXON   |      |       |           | 7:30am |   |      |       |           |        |
| GRIP                    JOSH CLEGG   |      |       |           | HOLD   |   |      |       |           |        |
| GRIP                    PAUL PUNZO   |      |       |           | 7:30am |   |      |       |           |        |
| GRIP                    CONNOR REDMOND   |      |       |           | 7:30am |   |      |       |           |        |
| GRIP                    JORDAN LANDRY  |      |       |           | HOLD   |   |      |       |           |        |
| GRIP                    JONAH CARMENA  |      |       |           | 7:30am |   |      |       |           |        |
| SOUND  |      |       |           |        | CRAFT SERVICE   |      |       |           |        |
| SOUND MIXER                    EMILY POUILLIARD  |      |       |           | 7:30am | KEY CRAFT SERVICE                    DREW BRASSETTE   |      |       |           | 7:00am |
| BOOM OPERATOR ERIN DAVIS   |      |       |           | 7:30am | CRAFT ASST  |      |       |           |        |
| BOOM OPERATOR                    DONOVAN THIBODEAUX  |      |       |           | HOLD   |   |      |       |           |        |
| PROPS  |      |       |           |        | TRANSPORTATION  |      |       |           |        |
| PROP MASTER                    BRUCE LEMMERT   |      |       |           | 7:30am | GRIP TRUCK DRIVER   |      |       |           |        |
| PROP ASSISTANT                    JOHNNY CLEMENT   |      |       |           | HOLD   |   |      |       |           |        |

|   |  |  |  |  |
|---|--|--|--|--|
|   |  |  |  |  |
| PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS            |  |  |  |  |
| COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS |  |  |  |  |
| RADIO CHANNELS: 1-PROD, 2-PROD,                                       |  |  |  |  |

|   |  |   |         |                             |   |              |  |  |
|---|--|---|---------|-----------------------------|---|--------------|--|--|
|    | Past The<br>Darkness                             | DAY #2 OF 6<br>SATURDAY September 10th 2016     |         |                             | WEAR BUG SPRAY AND A SMILE! :)  |              |  |  |
|   |  | CREW CALL:<br><b>8:30 AM</b>                    |         |                             | TEMPS: HIGH 91      LOW 74<br>SUNRISE: 6:42 AM<br>SUNSET: 7:11 PM<br>CHANCE OF RAIN %: DAY 20%<br>& NIGHT 10%<br>WINDS SE - 6 MPH |              |  |  |
| DIRECTOR/WRITER: KATHLEEN VIEIRA<br>1ST AD/PRODUCER: RASHADA FORTIER<br>PRODUCER: DANIEL KLEINPETER   |  | SHOOTING CALL:<br><br>9:30 AM<br>LUNCH: 2:30 PM |         |                             | SCHEDULE: WHITE 8/29/16<br>SCRIPT: WHITE 9/7/16   |              |  |  |
| Wear plenty of bug spray! Be on the lookout for spiders and snakes! Use the buddy system! If you need to leave set, let AD's and your Dept head know! |  |   |         |                             |   |              |  |  |
| NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated! Wear sunblock! Wear closed toe shoes!                 |  |   |         |                             |   |              |  |  |
| SCENES  | SET AND DESCRIPTION                              |   |         | D/N                         | PGS   | CAST         | LOCATION   |  |
| 6   | INT RED TENT                                     |   |         | D                           | 4/8   | 3,4          | Felicia Stallard Private Residence<br>79345 Albert Thompson Road<br>Folsom, LA 70437 |  |
| 8   | Lydia speaks with Karmen about Zyra              |   |         |                             |   |              |  |  |
| 10  | INT RED TENT Lydia speaks                        |   |         |                             |   |              | DISTANCE FROM NEW ORLEANS:<br>60-68 minutes away                                     |  |
| 5   | with Karmen about Zyra, cont.                    |   |         |                             |   |              |  |  |
| 4   | INT RED TENT                                     |   |         |                             |   | 3,4          | LOCATION OWNER:<br>Maryanne Baroisse   |  |
| 13  | Lydia speaks with Karmen about Zyra, conclusion  |   |         |                             |   | 3,4          |  |  |
| 18  | EXT RED TENT                                     |   |         |                             | 5/8   | 3            |  |  |
| 20  | Lydia emerges from the forest                    |   |         | D                           |   |              |  |  |
|   | EXT RED TENT                                     |   |         |                             | 2/8   |              |  |  |
|   | Two young girls dance about the head stakes      |   |         | D                           |   |              |  |  |
|   | EXT FOREST                                       |   |         | D                           | 2/8   | 3,5          |  |  |
|   | Lydia sees Mozab emerge from the forest          |   |         | N                           | 2/8   | 1,2          |  |  |
|   | EXT WATCHER'S CABIN                              |   |         | N                           | 2/8   | 1            |  |  |
|   | Zyra and Keeton talk outside the Watcher's House |   |         | N                           | 4/8   |              |  |  |
|   | EXT WATCHER'S CABIN                              |   |         | N                           | 1/8   |              |  |  |
|   | Zyra and Keeton talk outside the Watcher's House |   |         | N                           |   |              |  |  |
|   |  |   |         | TOTAL PAGES: 2 6/8          |   |              |  |  |
| #   | CAST   | CHARACTER                                       | SWF     | PU/Lv/Rpt                   | HMU   | READY ON SET | COMMENTS   |  |
| 1   | Dari Griffin                                     | ZYRA  | W       | 7:00 PM                     | 7:05 PM   | 7:35 PM      |  |  |
| 2   | Anthony Nguyen                                   | KEETON  | W       | 7:00 PM                     | 7:05 PM   | 7:35 PM      |  |  |
| 3   | Kristina Kingston                                | LYDIA   | SW      | 8:45 AM                     | 8:50 AM   | 9:20 AM      |  |  |
| 4   | Rhonda Dents                                     | KARMEN  | SWF     | 8:45 AM                     | 8:50 AM   | 9:20 AM      |  |  |
| 5   | Linnea Greg                                      | MOZAB   | SW      | 6:30 PM                     | 6:35 PM   | 7:20 PM      |  |  |
| BACKGROUND ARTISTS & STAND INS/PHOTO DBLS   |  |   |         | ACCOUTREMENT                |   |              |  |  |
| STAND INS   |  | SCENES  | CALL    | RDY ON SET                  | DEPT. SC#   |              |  |  |
|   |  |   |         |                             | PROS:   |              |  |  |
| BACKGROUND  |  | SCENES  | CALL    | RDY ON SET                  | SFX:  |              |  |  |
| 2   | Dancing Girls                                    | 4   | 5:45PM  | 6:30PM                      |   |              |  |  |
| 1   | Older Woman                                      | 5   | 11:00AM | 11:30 PM                    | SET DRESS:  |              |  |  |
|   |  |   |         |                             |   |              |  |  |
| 3 : NON UNION BGS   |  | al  |         |                             |   |              |  |  |
|   |  | d Ins   |         |                             |   |              |  |  |
| LOGISTICS   |  |   |         |                             |   |              |  |  |
| STAGING AREA  |  | BASECAMP  |         | CREW PARKING/EXTRAS PARKING |   |              | HOSPITAL PH:   |  |

|  |  |  |                    |  |                             |  |                               |
|--|--|--|--------------------|--|-----------------------------|--|-------------------------------|
| POOL HOUSE<br>79345 Albert Thompson Road |  | POOL HOUSE<br>79345 Albert Thompson Road |                    | POOL HOUSE<br>79345 Albert Thompson Road |                             | St. Tammany Parish Hospital<br>1202 S Tyler St,<br>Covington, LA 70433 |                               |
| ADVANCE SCHEDULE                         |  |  |                    |  |                             |  |                               |
| SUNDAY, SEPTEMBER, 11, 2016              |  |  |                    |  | DAY # 3                     |  |                               |
| SCENES                                   | SET AND DESCRIPTION                                |  | D/N                | PGS                                      | CAST                        | LOCATION   |                               |
|  | EXT FOREST   |  |                    |  |                             |  |                               |
| 1  | A man runs through forest and is shot by an arrow  |  | D                  | 2/8                                      |                             | Felicia Stallard Private Residence                                     |                               |
| 2  | EXT FOREST Zyra, Lydia                             |  | D                  | 1 3/8                                    |                             | 79345 Albert Thompson Road   |                               |
| 3  | and Mozab collect the body                         |  | D                  | 1 1/8                                    | 1,3,5                       | Folsom, LA 70437   |                               |
|  | EXT FOREST   |  | L                  |  |                             |  |                               |
|  | Lydia teaches a lesson to Zyra and Mozab           |  | PAGES: 2           | 6/8                                      | 1,3                         |  |                               |
| TOTAL                                    |  |  |                    |  |                             |  |                               |
| FRIDAY, SEPTEMBER, 16, 2016              |  |  |                    |  | DAY # 4                     |  |                               |
| SCENES                                   | SET AND DESCRIPTION                                |  | D/N                | PGS                                      | CAST                        | LOCATION   |                               |
| 15                                       | EXT FOREST/CREEK Lydia                             |  | D                  |  |                             |  |                               |
| 17                                       | follows Zyra & Keeton's trail                      |  | D                  |  |                             | Felicia Stallard Private Residence                                     |                               |
|  | EXT FOREST   |  | L                  | 2/8                                      |                             | 79345 Albert Thompson Road   |                               |
|  | Zyra & Keeton are confronted by Lydia              |  | PAGES: 3           | 3/8                                      |                             | Folsom, LA 70437   |                               |
| TOTAL                                    |  |  |                    | 3 5/8                                    |                             |  |                               |
| SATURDAY, SEPTEMBER, 17, 2016            |  |  |                    |  | DAY # 5                     |  |                               |
| SCENES                                   | SET AND DESCRIPTION                                |  | D/N                | PGS                                      | CAST                        | LOCATION   |                               |
|  | EXT FOREST   |  |                    |  |                             |  |                               |
| 14                                       | Zyra & Keeton become closer as they near Silentium |  | D                  | 6/8                                      |                             | Felicia Stallard Private Residence                                     |                               |
| 19                                       | INT WATCHER'S CABIN                                |  | N                  | 1 3/8                                    |                             | 79345 Albert Thompson Road   |                               |
|  | Zyra finds out the truth about Silentium           |  | TOTAL PAGES: 2     | 1/8                                      |                             | Folsom, LA 70437   |                               |
| 1ST AD/PRODUCER<br>RASHADA FORTIER       |  |  | 2ND AD<br>MAX FISK |  | DIRECTOR<br>KATHLEEN VIEIRA |  | PRODUCER<br>DANIEL KLEINPETER |
|  |  |  |                    |  |                             |  |                               |

|            |         |                   |                              |
|------------|---------|-------------------|------------------------------|
| CREW CALL: | 8:30 AM | DATE:             | SATURDAY SEPTEMBER 10TH 2016 |
| LUNCH:     | 2:30 PM | PAST THE DARKNESS | DAY #2                       |

TRAVEL TIME FROM NEW ORLEANS: 60-68 MINUTES!!!

| POSITION           | NAME                | LEAVE | LV/PU/RPT | CALL   | POSITION            | NAME             | LEAVE | LV/PU/RPT | CALL   |
|--------------------|---------------------|-------|-----------|--------|---------------------|------------------|-------|-----------|--------|
| PRODUCTION         |                     |       |           |        | MAKE-UP & HAIR      |                  |       |           |        |
| DIRECTOR/WRITER    | KATHLEEN VIEIRA     |       |           | 8:30AM | HEAD M/U            | LINDSEY PELLETTE |       |           | 8:30AM |
| PRODUCER           | DANIEL KLEINPETER   |       |           | 8:30AM | HAIR STYLIST        | BLYTHE BICKMAN   |       |           | 8:30AM |
|                    |                     |       |           |        | COSTUMES            |                  |       |           |        |
| 1ST AD             | RASHADA FORTIER     |       |           | 8:30AM | COSTUME DESIGNER    | LAUREN ERWIN     |       |           | 8:30AM |
| 2ND AD             | LANGSTON WILLIAMS   |       |           | HOLD   | COSTUME DESIGN ASST | HAYDEN GUTHRIE   |       |           | HOLD   |
| 2ND 2ND AD         | MAX FISK            |       |           | HOLD   |                     |                  |       |           |        |
| KEY PA             | DUSTIN FORET        |       |           | 8:30AM | ART DEPT.           |                  |       |           |        |
| SET PA             | WILLIAM VAN HOOF    |       |           | 8:30AM | PRODUCTION DESIGNER | KYNDRA PERIBAN   |       |           | 8:30AM |
| SET PA             | JESSE STEPHENS      |       |           | HOLD   | ART ASSISTANT       | FABIOLA ANDRADE  |       |           | 8:30AM |
| DIRECTOR'S ASST.   | KEVIN BRAXTON       |       |           | 8:30AM |                     |                  |       |           |        |
|                    |                     |       |           |        | SET DECORATION      |                  |       |           |        |
| SCRIPT SUPERVISOR  |                     |       |           |        | SET DECORATOR       | LORIEN MOLINARIO |       |           | 8:30AM |
| SCRIPT SUPERVISOR  | BRIANNA MCMANUS     |       |           | 8:30AM |                     |                  |       |           |        |
|                    |                     |       |           |        |                     |                  |       |           |        |
| CAMERA             |                     |       |           |        | EDITORIAL           |                  |       |           |        |
| DIR OF PHOTOGRAPHY | BARRY CUNNINGHAM    |       |           | 8:30AM | EDITOR              |                  |       |           |        |
| A CAM OP           | BARRY CUNNINGHAM    |       |           | 8:30AM |                     |                  |       |           |        |
| A CAMERA 1ST AC    | MARY MCDADE CASTEEL |       |           | 8:30AM |                     |                  |       |           |        |
| A CAMERA 2ND AC    | AMY LAWS            |       |           | 8:30AM | CATERING            |                  |       |           |        |
| D.I.T              | MARY MCDADE CASTEEL |       |           | 8:30AM | CATERER             | MELLOW MUSHROOM  |       |           | 2:30PM |
| STILL PHOTOGRAPHER | PETER HOFFPAUIR     |       |           | 8:30AM |                     | TOAD HOLLOW CAFE |       |           | 2:30PM |
|                    |                     |       |           |        |                     |                  |       |           |        |
| GRIP & ELECTRIC    |                     |       |           |        |                     |                  |       |           |        |
| GAFFER             | NICK MANNING        |       |           | 8:30AM | CREW COUNT: 40      |                  |       |           |        |
| KEY GRIP           | KYE RUDDY           |       |           | 8:30AM | NON-UNION BG COUNT: |                  |       |           |        |
| GRIP               | JUSTIN FAXON        |       |           | 8:30AM | TOTAL: 42           |                  |       |           |        |
| GRIP               | JOSH CLEGG          |       |           | HOLD   | BREAKFAST READY @   |                  |       |           |        |
| GRIP               | PAUL PUNZO          |       |           | 8:30AM |                     |                  |       |           |        |
| GRIP               | CONNOR REDMOND      |       |           | 8:30AM | BG LUNCH READY @    |                  |       |           |        |
| GRIP               | JORDAN LANDRY       |       |           | HOLD   | CREW LUNCH READY @  |                  |       |           |        |
| GRIP               | JONAH CARMENA       |       |           | 8:30AM |                     |                  |       |           |        |
| SOUND              |                     |       |           |        | CRAFT SERVICE       |                  |       |           |        |
| SOUND MIXER        | EMILY POUILLIARD    |       |           | 8:30AM | KEY CRAFT SERVICE   | DREW BRASSETTE   |       |           | 8:00AM |
| BOOM OPERATOR      | ERIN DAVIS          |       |           | 8:30AM | CRAFT ASST          |                  |       |           |        |
| BOOM OPERATOR      | DONOVAN THIBODEAUX  |       |           | HOLD   |                     |                  |       |           |        |
| PROPS              |                     |       |           |        | TRANSPORTATION      |                  |       |           |        |
| PROP MASTER        | BRUCE LEMMERT       |       |           | 8:30AM | GRIP TRUCK DRIVER   | BARRY CUNNINGHAM |       |           | 8:30AM |
| PROP ASSISTANT     | JOHNNY CLEMENT      |       |           | HOLD   |                     |                  |       |           |        |
|                    |                     |       |           |        |                     |                  |       |           |        |

PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS

|   |
|---|
| COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS |
| RADIO CHANNELS: 1-PROD, 2-PROD,                                       |

|  |   |  |                             |  |  |              |                  |
|--|---|--|-----------------------------|--|--|--------------|------------------|
| Set Cell   | Past The Darkness                                 | Day 3 of 6<br>SUNDAY September 11th<br>2016 CREW CALL:<br><br><b>9:30 AM</b> |                             | TEMPS: HIGH 90 LOW 71<br>SUNRISE: 6:43 AM<br>SUNSET: 7:10 PM<br>CHANCE OF RAIN %: DAY 50% & NIGHT 10%<br>WINDS SSE - 3 MPH |  |              |                  |
| DIRECTOR/WRITER: KATHLEEN VIEIRA<br>1ST AD/PRODUCER: RASHADA FORTIER<br>PRODUCER: DANIEL KLEINPETER  |   | SHOOTING CALL:<br>10:30 AM<br>LUNCH: 2:30 PM                                 |                             | SCHEDULE: WHITE 8/29/16<br>SCRIPT: WHITE 9/7/16  |  |              |                  |
| Wear plenty of bug spray! Be on the lookout for spiders and snakes! Use the buddy system! If you need to leave set, let AD's and your Dept head know!<br>NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated! Wear sunblock! Wear closed toe shoes! |   |  |                             |  |  |              |                  |
| SCENES   | SET AND DESCRIPTION                               | D/N  | PGS                         | CAST   | LOCATION   |              |                  |
| 1  | EXT FOREST  | D  | 2/8                         |  |  |              |                  |
| 2  | A man runs through forest and is shot by an arrow | D  | 1                           | 1, 3, 5  | Felicia Stallard Private Residence                               |              |                  |
| 3  | EXT FOREST  | D  | 3/8                         | 1, 3   | 79345 Albert Thompson Road                                       |              |                  |
| #  | Zyra, Lydia and Mozab collect the body            | AL   | 1 1/8                       |  | Folsom, LA 70437   |              |                  |
|  | EXT FOREST  | PAGES:   | 2 6/8                       |  |  |              |                  |
|  | Lydia teaches a lesson to Zyra and Mozab          |  |                             |  |  |              |                  |
| TOT  |   |  |                             |  |  |              |                  |
|  | CAST  | CHARACTER  | SWF                         | PU/Lv/Rpt  | HMU  | READY ON SET | COMMENTS         |
| 1  | Dari Griffin                                      | ZYRA   | W                           | 9:45 AM  | 9:50 AM  | 10:20 AM     | Report to Dustin |
| 3  | Kristina Kingston                                 | LYDIA  | W                           | 9:45 AM  | 9:50 AM  | 10:20 AM     | Report to Dustin |
| 5  | Linnea Gregg                                      | MOZAB  | W                           | 9:45 AM  | 9:50 AM  | 10:20 AM     | Report to Dustin |
| BACKGROUND ARTISTS & STAND INS/PHOTO DBLS  |   |  |                             | ACCOUTREMENT   |  |              |                  |
|  |   |  |                             | PROS:  |  |              |                  |
|  |   |  |                             | SFX:   |  |              |                  |
| 1  | Man Running                                       | 1, 2   | 9:45 AM                     | 9:50 AM  | SET DRESS:   |              |                  |
| 3  | : NON UNION BGS :                                 |  |                             |  |  |              |                  |
| STAGING AREA   |   | BASECAMP   | LOGISTICS                   |  | HOSPITAL PH:   |              |                  |
| POOL HOUSE   |   | POOL HOUSE   | CREW PARKING/EXTRAS PARKING |  |  |              |                  |
| 79345 Albert Thompson Road   |   | 79345 Albert Thompson Road   | 79345 Albert Thompson Road  |  | St. Tammany Parish Hospital 1202 S Tyler St, Covington, LA 70433 |              |                  |
| ADVANCE SCHEDULE   |   |  |                             |  |  |              |                  |
| FRIDAY, SEPTEMBER, 16, 2016  |   |  |                             |  | DAY # 4  |              |                  |
| SCENES   | SET AND DESCRIPTION                               | D/N  | PGS                         | CAST   | LOCATION   |              |                  |




| 15                            | EXT FOREST/CREEK                                   | D                 | 2/8        |                 |                                    |
|-------------------------------|--|-------------------|------------|-----------------|------------------------------------|
| 17                            | Lydia follows Zyra & Keeton's trail                | D                 | 3          |                 | Felicia Stallard Private Residence |
|                               | EXT FOREST   | AL                | 3/8        |                 | 79345 Albert                       |
|                               | Zyra & Keeton are confronted by Lydia              | PAGES:            | 3 5/8      |                 | Thompson Road<br>Folsom, LA 70437  |
| TOT                           |  |                   |            |                 |                                    |
| SATURDAY, SEPTEMBER, 17, 2016 |  |                   |            | DAY # 5         |                                    |
| SCENES                        | SET AND DESCRIPTION                                | D/N               | PGS        | CAST            | LOCATION                           |
| 14                            | EXT FOREST   | D                 | 6/8        |                 |                                    |
| 19                            | Zyra & Keeton become closer as they near Silentium | N                 | 1 3/8      |                 | Felicia Stallard Private Residence |
|                               | INT WATCHER'S CABIN                                | TOTAL             |            |                 | 79345 Albert                       |
|                               | Zyra finds out the truth about Silentium           | PAGES:            | 2 1/8      |                 | Thompson Road<br>Folsom, LA 70437  |
|                               | 1ST AD/  |                   |            |                 |                                    |
| PRODUCER                      |  | 2ND AD            | 2ND 2ND AD | DIRECTOR        | PRODUCER                           |
| RASHADA FORTIER               |  | LANGSTON WILLIAMS | MAX FISK   | KATHLEEN VIEIRA | DANIEL KLEINPETER                  |
|                               |  |                   |            |                 |                                    |



WEAR BUG SPRAY AND A SMILE! :)

|  |                     |       |           |        |                     |                  |       |           |        |
|--|---------------------|-------|-----------|--------|---------------------|------------------|-------|-----------|--------|
| CREW CALL: 9:30 AM      DATE: SATURDAY SEPTEMBER 11TH 2016 LUNCH: 3:30 PM PAST THE DARKNESS DAY #3 |                     |       |           |        |                     |                  |       |           |        |
| TRAVEL TIME FROM NEW ORLEANS: 60-68  |                     |       |           |        |                     |                  |       |           |        |
| POSITION   | NAME                | LEAVE | LV/PU/RPT | CALL   | POSITION            | NAME             | LEAVE | LV/PU/RPT | CALL   |
| PRODUCTION   |                     |       |           |        | MAKE-UP & HAIR      |                  |       |           |        |
| DIRECTOR/WRITER  | KATHLEEN VIEIRA     |       |           | 9:30AM | HEAD M/U            | LINDSEY PELLETTE |       |           | 9:30AM |
| PRODUCER   | DANIEL KLEINPETER   |       |           | 9:30AM | HAIR STYLIST        | BLYTHE BICKMAN   |       |           | 9:30AM |
|  |                     |       |           |        | COSTUMES            |                  |       |           |        |
| 1ST AD   | RASHADA FORTIER     |       |           | 9:30AM | COSTUME DESIGNER    | LAUREN ERWIN     |       |           | 9:30AM |
| 2ND AD   | LANGSTON WILLIAMS   |       |           | HOLD   | COSTUME DESIGN ASST | HAYDEN GUTHRIE   |       |           | HOLD   |
| 2ND 2ND AD   | MAX FISK            |       |           | 9:30AM |                     |                  |       |           |        |
| KEY PA   | DUSTIN FORET        |       |           | 9:30AM | ART DEPT.           |                  |       |           |        |
| SET PA   | WILLIAM VAN HOOF    |       |           | 9:30AM | PRODUCTION DESIGNER | KYNDRA PERIBAN   |       |           | 9:30AM |
| SET PA   | JESSE STEPHENS      |       |           | HOLD   | ART ASSISTANT       | FABIOLA ANDRADE  |       |           | 9:30AM |
| DIRECTOR'S ASST.   | KEVIN BRAXTON       |       |           | 9:30AM |                     |                  |       |           |        |
|  |                     |       |           |        | SET DECORATION      |                  |       |           |        |
| SCRIPT SUPERVISOR  |                     |       |           |        | SET DECORATOR       | LORIEN MOLINARIO |       |           | 9:30AM |
| SCRIPT SUPERVISOR  | BRIANNA MCMANUS     |       |           | 9:30AM |                     |                  |       |           |        |
|  |                     |       |           |        |                     |                  |       |           |        |
| CAMERA   |                     |       |           |        | EDITORIAL           |                  |       |           |        |
| DIR OF PHOTOGRAPHY   | BARRY CUNNINGHAM    |       |           | 9:30AM | EDITOR              |                  |       |           |        |
| A CAM OP   | BARRY CUNNINGHAM    |       |           | 9:30AM |                     |                  |       |           |        |
| A CAMERA 1ST AC  | MARY MCDADE CASTEEL |       |           | 9:30AM |                     |                  |       |           |        |
| A CAMERA 2ND AC  | AMY LAWS            |       |           | 9:30AM | CATERING            |                  |       |           |        |
| D.I.T  | MARY MCDADE CASTEEL |       |           | 9:30AM | CATERER             | Zoey's Kitchen   |       |           | 3:30PM |
| STILL PHOTOGRAPHER   | PETER HOFFPAUIR     |       |           | 9:30AM |                     |                  |       |           |        |
|  |                     |       |           |        |                     |                  |       |           |        |
| GRIP & ELECTRIC  |                     |       |           |        | CREW COUNT:         |                  | 40    |           |        |
| GAFFER   | NICK MANNING        |       |           | 9:30AM | NON-UNION BG COUNT: |                  | 1     |           |        |
| KEY GRIP   | KYE RUDDY           |       |           | 9:30AM | TOTAL:              |                  | 44    |           |        |
| GRIP   | JUSTIN FAXON        |       |           | 9:30AM |                     |                  |       |           |        |
| GRIP   | JOSH CLEGG          |       |           | HOLD   | BREAKFAST READY @   |                  |       |           | 9:00AM |
| GRIP   | PAUL PUNZO          |       |           | 9:30AM |                     |                  |       |           |        |
| GRIP   | CONNOR REDMOND      |       |           | 9:30AM | BG LUNCH READY @    |                  |       |           | 3:30PM |
| GRIP   | JORDAN LANDRY       |       |           | HOLD   | CREW LUNCH READY @  |                  |       |           | 3:30PM |

|   |                    |  |  |                |                   |                  |        |
|---|--------------------|--|--|----------------|-------------------|------------------|--------|
| GRIP  | JONAH CARMENA      |  |  | HOLD           |                   |                  |        |
| SOUND   |                    |  |  | CRAFT SERVICE  |                   |                  |        |
| SOUND MIXER   | EMILY POUILLIARD   |  |  | 9:30AM         | KEY CRAFT SERVICE | DREW BRASSETTE   | 9:00AM |
| BOOM OPERATOR   | ERIN DAVIS         |  |  | 9:30AM         | CRAFT ASST        |                  |        |
| BOOM OPERATOR   | DONOVAN THIBODEAUX |  |  | HOLD           |                   |                  |        |
| PROPS   |                    |  |  | TRANSPORTATION |                   |                  |        |
| PROP MASTER   | BRUCE LEMMERT      |  |  | 9:30AM         | GRIP TRUCK DRIVER | BARRY CUNNINGHAM | 9:30AM |
| PROP ASSISTANT  | JOHNNY CLEMENT     |  |  | HOLD           |                   |                  |        |
|   |                    |  |  |                |                   |                  |        |
| PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS  |                    |  |  |                |                   |                  |        |
| COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS   |                    |  |  |                |                   |                  |        |
| RADIO CHANNELS: 1-PROD, 2-PROD,   |                    |  |  |                |                   |                  |        |
| OPTIONAL CREW & CAST HOUSING AT STALLARD RESIDENCE: WORKOUT HOUSE, POOL HOUSE & RIVER HOUSE - PLEASE NOTIFY PRODUCERS IF YOU WOULD LIKE TO TAKE ADVANTAGE |                    |  |  |                |                   |                  |        |

|   |  |  |      |   |   |  |                    |
|---|--|--|------|---|---|--|--------------------|
| Set Cell<br>Langston Williams<br>2nd AD<br>  | Past The<br>Darkness   | Day 4 of 6<br>FRIDAY September 16th<br>2016 CREW CALL:<br><br><b>7:00 AM</b> |      |   | TEMPS: HIGH 89 LOW 73<br>SUNRISE: 6:45 AM<br>SUNSET: 7:05 PM<br>CHANCE OF RAIN %: DAY 40% & NIGHT 40%<br>WINDS ESE - 10 MPH |  |                    |
| DIRECTOR/WRITER: KATHLEEN VIEIRA<br>1ST AD/PRODUCER: RASHADA FORTIER<br>PRODUCER: DANIEL KLEINPETER   |  | SHOOTING CALL:<br>8:00 AM<br>LUNCH: 1:00 PM                                  |      |   | SCHEDULE: WHITE 8/29/16<br>SCRIPT: WHITE 9/7/16   |  |                    |
| Wear plenty of bug spray! Be prepared for the possibility of rain! Use the buddy system! If you need to leave set, let AD's and your Dept head know!<br>NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated! Wear sunblock! Wear closed toe shoes! |  |  |      |   |   |  |                    |
| SCENES  | SET AND DESCRIPTION  | D/N  | PGS  | CAST  | LOCATION  |  |                    |
| 15  | EXT FOREST/CREEK   | D  | 2/8  | 3   |   |  |                    |
| 17  | <i>Lydia follows Zyra &amp; Keeton's trail</i><br>EXT FOREST<br><i>Zyra &amp; Keeton are confronted by Lydia</i> | D  | 3/8  | 1,2,3   | Felicia Stallard Private Residence<br>79345 Albert Thompson Road<br>Folsom, LA 70437  |  |                    |
| #   |  | AL<br>PAGES: 35/8  |      |   |   |  |                    |
| TOT   |  |  |      |   |   |  |                    |
|   | CAST   | CHARACTER  | SWF  | PU/Lv/Rpt   | HMU   | READY ON SET   | COMMENTS           |
| 1   | Dari Griffin   | ZYRA   | W    | 8:30 AM   | 8:35 AM   | 8:55 AM  | Report to Langston |
| 2   | Anthony Nguyen   | KEETON   | W    | 8:30 AM   | 8:35 AM   | 8:55 AM  | Report to Langston |
| 3   | Kristina Kingston  | LYDIA  | WF   | 7:15 AM   | 7:20 AM   | 7:40 AM  | Report to Langston |
| 5   | Linnea Gregg   | MOZAB  | HOLD | HOLD  | HOLD  | HOLD   |                    |
| 6   | Rob Mello  | WATCHER  | HOLD | HOLD  | HOLD  | HOLD   |                    |
| BACKGROUND ARTISTS & STAND INS/PHOTO DBLS   |  |  |      | ACCOUTREMENT  |   |  |                    |
|   |  |  |      | PROS:<br><br>SFX: 15 Blood FX<br>17 Blood FX<br>SET<br>DRESS: |   |  |                    |
| : 1<br>and Ins  |  |  |      |   |   |  |                    |
| : NON UNION BGS   |  |  |      |   |   |  |                    |
| STAGING AREA  |  | BASECAMP   |      | LOGISTICS   |   | HOSPITAL PH:   |                    |
|   |  |  |      | CREW PARKING/EXTRAS PARKING                                   |   |  |                    |
| POOL HOUSE<br>79345 Albert Thompson Road  |  | POOL HOUSE<br>79345 Albert Thompson Road                                     |      | POOL HOUSE<br>79345 Albert Thompson Road                      |   | St. Tammany Parish<br>Hospital 1202 S Tyler St,<br>Covington, LA 70433 |                    |
| ADVANCE SCHEDULE  |  |  |      |   |   |  |                    |
| SATURDAY, SEPTEMBER, 17, 2016   |  |  |      | DAY # 5   |   |  |                    |
| SCENES  | SET AND DESCRIPTION  | D/N  | PGS  | CAST  | LOCATION  |  |                    |


|                             |   |            |                 |                   |   |
|-----------------------------|---|------------|-----------------|-------------------|---|
| 19                          | INT WATCHER'S CABIN                                 | N          | 1 3/8           | 1,2,6             | Felicia Stallard Private Residence          |
| 14                          | Zyra finds out the truth about Silentium EXT FOREST | D          | 6/8             | Lots of Extras    | 79345 Albert Thompson Road Folsom, LA 70437 |
| 18                          | Zyra & Keeton become closer as they near Silentium  | N          | 4/8             | 1,2               |   |
| 20                          | INT WATCHER'S CABIN                                 | N          | 1/8             | 1,2               |   |
|                             | Zyra finds out the truth about Silentium            | AL         | PAGES: 2 6/8    |                   |   |
|                             | EXT WATCHER'S CABIN                                 |            |                 |                   |   |
|                             | The cabin sits calmly in the moonlight              |            |                 |                   |   |
| TOT                         |   |            |                 |                   |   |
| SUNDAY, SEPTEMBER, 18, 2016 |   |            | DAY # 6         |                   |   |
| SCENES                      | SET AND DESCRIPTION                                 | D/N        | PGS             | CAST              | LOCATION                                    |
| 11                          | EXT FOREST/CREEK                                    | D          | 2               | 1,2,5             |   |
|                             | Zyra and Keeton are confronted by Mozab             |            | 5/8             |                   | Felicia Stallard Private Residence          |
|                             |   | TOTAL      | 2 1/8           |                   | 79345 Albert Thompson Road Folsom, LA 70437 |
|                             |   | PAGES:     |                 |                   |   |
|                             | 1ST AD/   |            |                 |                   |   |
| PRODUCER                    | 2ND AD  | 2ND 2ND AD | DIRECTOR        | PRODUCER          |   |
| RASHADA FORTIER             | LANGSTON WILLIAMS                                   | MAX FISK   | KATHLEEN VIEIRA | DANIEL KLEINPETER |   |



WEAR BUG SPRAY AND A SMILE! :)

|  |                     |       |           |        |                     |                  |       |           |        |
|--|---------------------|-------|-----------|--------|---------------------|------------------|-------|-----------|--------|
| CREW CALL: 7:00 AM      DATE: FRIDAY, SEPTEMBER 16TH, 2016 LUNCH: 1:00 PM PAST THE DARKNESS DAY #4 |                     |       |           |        |                     |                  |       |           |        |
| TRAVEL TIME FROM NEW ORLEANS: 60-68  |                     |       |           |        |                     |                  |       |           |        |
| POSITION   | NAME                | LEAVE | LV/PU/RPT | CALL   | POSITION            | NAME             | LEAVE | LV/PU/RPT | CALL   |
| PRODUCTION   |                     |       |           |        | MAKE-UP & HAIR      |                  |       |           |        |
| DIRECTOR/WRITER  | KATHLEEN VIEIRA     |       |           | 7:00AM | HEAD M/U            | LINDSEY PELLETTE |       |           | 7:00AM |
| PRODUCER   | DANIEL KLEINPETER   |       |           | 7:00AM | HAIR STYLIST        | BLYTHE BICKMAN   |       |           | 7:00AM |
|  |                     |       |           |        | COSTUMES            |                  |       |           |        |
| 1ST AD   | RASHADA FORTIER     |       |           | 7:00AM | COSTUME DESIGNER    | LAUREN ERWIN     |       |           | 7:00AM |
| 2ND AD   | LANGSTON WILLIAMS   |       |           | 7:00AM | COSTUME DESIGN ASST | HAYDEN GUTHRIE   |       |           | 7:00AM |
| 2ND 2ND AD   | MAX FISK            |       |           | 7:00AM |                     |                  |       |           |        |
| KEY PA   | DUSTIN FORET        |       |           | 7:00AM | ART DEPT.           |                  |       |           |        |
| SET PA   | WILLIAM VAN HOOF    |       |           | HOLD   | PRODUCTION DESIGNER | KYNDRA PERIBAN   |       |           | 7:00AM |
| DIRECTOR'S ASST.   | KEVIN BRAXTON       |       |           | 7:00AM | ART ASSISTANT       | FABIOLA ANDRADE  |       |           | HOLD   |
|  |                     |       |           |        |                     |                  |       |           |        |
|  |                     |       |           |        | SET DECORATION      |                  |       |           |        |
| SCRIPT SUPERVISOR  |                     |       |           |        | SET DECORATOR       | LORIEN MOLINARIO |       |           | 7:00AM |
| SCRIPT SUPERVISOR  | BRIANNA MCMANUS     |       |           | HOLD   |                     |                  |       |           |        |
|  |                     |       |           |        |                     |                  |       |           |        |
| CAMERA   |                     |       |           |        | EDITORIAL           |                  |       |           |        |
| DIR OF PHOTOGRAPHY   | BARRY CUNNINGHAM    |       |           | 7:00AM | EDITOR              |                  |       |           |        |
| A CAM OP   | BARRY CUNNINGHAM    |       |           | 7:00AM |                     |                  |       |           |        |
| A CAMERA 1ST AC  | MARY MCDADE CASTEEL |       |           | 7:00AM |                     |                  |       |           |        |
| A CAMERA 2ND AC  | AMY LAWS            |       |           | 7:00AM | CATERING            |                  |       |           |        |
| D.I.T  | MARY MCDADE CASTEEL |       |           | 7:00AM | CATERER             | DOMINOES         |       |           | 1:00PM |
| STILL PHOTOGRAPHER   | PETER HOFFPAUIR     |       |           | 7:00AM |                     |                  |       |           |        |
|  |                     |       |           |        |                     |                  |       |           |        |
| GRIP & ELECTRIC  |                     |       |           |        | CREW COUNT:         |                  | 40    |           |        |
| GAFFER   | NICK MANNING        |       |           | 7:00AM | NON-UNION BG COUNT: |                  | 1     |           |        |
| KEY GRIP   | KYE RUDDY           |       |           | 7:00AM | TOTAL:              |                  | 44    |           |        |
| GRIP   | JUSTIN FAXON        |       |           | 7:00AM |                     |                  |       |           |        |
| GRIP   | JOSH CLEGG          |       |           | 7:00AM | BREAKFAST READY @   |                  |       |           | 6:30AM |
| GRIP   | CONNOR REDMOND      |       |           | 7:00AM |                     |                  |       |           |        |
| GRIP   | JORDAN LANDRY       |       |           | HOLD   | BG LUNCH READY @    |                  |       |           | 1:00PM |
| GRIP   | JONAH CARMENA       |       |           | 7:00AM | CREW LUNCH READY @  |                  |       |           | 1:00PM |

| SOUND   |                  |  |        | CRAFT SERVICE     |                   |  |        |
|---|------------------|--|--------|-------------------|-------------------|--|--------|
| SOUND MIXER   | EMILY POUILLIARD |  | 7:00AM | KEY CRAFT SERVICE | DREW BRASSETTE    |  | HOLD   |
| BOOM OPERATOR   | ERIN DAVIS       |  | HOLD   | CRAFT ASST        |                   |  |        |
| BOOM OPERATOR   | DONOVAN          |  | 7:00AM |                   |                   |  |        |
| THIBODEAUX  |                  |  |        |                   |                   |  |        |
| PROPS   |                  |  |        | TRANSPORTATION    |                   |  |        |
| PROP MASTER   | BRUCE LEMMERT    |  | 7:00AM | GRIP TRUCK DRIVER | CHRISTIAN CHESNUT |  | 7:00AM |
| PROP ASSISTANT  | JOHNNY           |  | 7:00AM |                   |                   |  |        |
| CLEMENT   |                  |  |        |                   |                   |  |        |
| PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS  |                  |  |        |                   |                   |  |        |
| COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS   |                  |  |        |                   |                   |  |        |
| RADIO CHANNELS: 1-PROD, 2-PROD,   |                  |  |        |                   |                   |  |        |
| OPTIONAL CREW & CAST HOUSING AT STALLARD RESIDENCE: WORKOUT HOUSE, POOL HOUSE & RIVER HOUSE - PLEASE NOTIFY PRODUCERS IF YOU WOULD LIKE TO TAKE ADVANTAGE |                  |  |        |                   |                   |  |        |

|   |   |  |       |   |                |  |                    |
|---|---|--|-------|---|----------------|--|--------------------|
| Set Cell<br>Langston Williams<br>2nd AD<br>  | Past The<br>Darkness                                | Day 5 of 6<br>SATURDAY, September 17th,<br>2016 CREW CALL:<br><br><b>8:30 AM</b> |       | TEMPS: HIGH 81 LOW 73<br>SUNRISE: 6:46 AM<br>SUNSET: 7:02 PM<br>CHANCE OF RAIN %: DAY 100% & NIGHT 50%<br>WINDS S - 5 MPH |                |  |                    |
| DIRECTOR/WRITER: KATHLEEN VIEIRA<br>1ST AD/PRODUCER: RASHADA FORTIER<br>PRODUCER: DANIEL KLEINPETER   |   | SHOOTING CALL:<br>9:30 AM<br>LUNCH: 2:30 PM                                      |       | SCHEDULE: WHITE 8/29/16<br>SCRIPT: WHITE 9/7/16   |                |  |                    |
| Wear plenty of bug spray! Be prepared for the GUARANTEED rain! Use the buddy system! If you need to leave set, let AD's and your Dept head know!<br>NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated! Wear sunblock! Wear closed toe shoes! |   |  |       |   |                |  |                    |
| SCENES  | SET AND DESCRIPTION                                 |  | D/N   | PGS   | CAST           | LOCATION   |                    |
| 19  | INT WATCHER'S CABIN                                 |  | N     | 1   | 1,2,6          | Felicia Stallard Private Residence<br>79345 Albert Thompson Road<br>Folsom, LA 70437 |                    |
| 14  | Zyra finds out the truth about Silentium EXT FOREST |  | D     | 3/8   | Lots of Extras |  |                    |
| 18  | Zyra & Keeton become closer as they near Silentium  |  | N     | 6/8   | 1,2            |  |                    |
| 20  | INT WATCHER'S CABIN                                 |  | N     | 4/8   | 1,2            |  |                    |
| #   | Zyra finds out the truth about Silentium            |  | AL    | 1/8   |                |  |                    |
| EXT WATCHER'S CABIN   |   |  | AGES: |   | 3 5/8          |  |                    |
| The cabin sits calmly in the moonlight  |   |  | TOT   |   |                |  |                    |
|   | CAST  | CHARACTER  | SWF   | PU/Lv/Rpt   | HMU            | READY ON SET   | COMMENTS           |
| 1   | Dari Griffin  | ZYRA   | W     | 8:45 AM   | 8:50 AM        | 9:20 AM  | Report to Langston |
| 2   | Anthony Nguyen                                      | KEETON   | W     | 8:45 AM   | 8:50 AM        | 9:20 AM  | Report to Langston |
| 5   | Linnea Gregg  | MOZAB  | HOLD  | HOLD  | HOLD           | HOLD   |                    |
| 6   | Rob Mello   | WATCHER  | SWF   | 8:45 AM   | 8:50 AM        | 9:20 AM  | Report to Langston |
| BACKGROUND ARTISTS & STAND INS/PHOTO DBLS   |   |  |       | ACCOUTREMENT  |                |  |                    |
|   |   |  |       | PROS:<br>STUNTS: 19 Women tortured in Silentium   |                |  |                    |
| 7<br>7 MEN OF SILENTIUM 19 8:45 9:15<br>WOMEN PRISONERS 19 AM AM<br>OF SILENTIUM 8:45 9:15<br>AM AM   |   |  |       | SFX:<br>SET<br>DRESS: 19 Interior of the Watcher's cabin  |                |  |                    |
| 14<br>: NON UNION BGS<br>otal<br>ad Ins   |   |  |       |   |                |  |                    |
| STAGING AREA  |   | BASECAMP   |       | LOGISTICS   |                | HOSPITAL PH:   |                    |
|   |   |  |       | CREW PARKING/EXTRAS PARKING   |                |  |                    |
| POOL HOUSE<br>79345 Albert Thompson Road  |   | POOL HOUSE<br>79345 Albert Thompson Road   |       | POOL HOUSE<br>79345 Albert Thompson Road  |                | St. Tammany Parish<br>Hospital 1202 S Tyler St,<br>Covington, LA 70433               |                    |



| ADVANCE SCHEDULE                 |  |                            |                                   |                   |   |
|----------------------------------|--|----------------------------|-----------------------------------|-------------------|---|
| SATURDAY, SEPTEMBER, 17,<br>2016 |  |                            | DAY # 5                           |                   |   |
| SCENES                           | SET AND DESCRIPTION  | D/N                        | PGS                               | CAST              | LOCATION  |
| 11                               | EXT FOREST/CREEK<br><i>Zyra and Keeton are confronted by<br/>Mozab</i> | D                          | 2<br>5/8<br>TOTAL 2 5/8<br>PAGES: | 1, 2, 5           | Felicia Stallard Private Residence<br>79345 Albert<br>Thompson Road<br>Folsom, LA 70437 |
| 1ST AD/                          |  |                            |                                   |                   |   |
| PRODUCER                         |  | <del>2ND AD</del>          |                                   | DIRECTOR          |   |
| RASHADA FORTIER                  |  | LANGSTON WILLIAMS MAX FISK |                                   | KATHLEEN VIEIRA   |   |
| [REDACTED]                       |  | [REDACTED]                 |                                   | [REDACTED]        |   |
|                                  |  | <del>2ND 2ND AD</del>      |                                   | PRODUCER          |   |
|                                  |  |                            |                                   | DANIEL KLEINPETER |   |
|                                  |  |                            |                                   | [REDACTED]        |   |



RAIN GUARANTEED! PREPARE! & SMILE!

|  |                     |       |           |        |                        |                  |       |           |        |
|--|---------------------|-------|-----------|--------|------------------------|------------------|-------|-----------|--------|
| CREW CALL: 8:30 AM      DATE: SUNDAY, SEPTEMBER 17TH, 2016 LUNCH: 2:30 PM PAST THE DARKNESS DAY #5 |                     |       |           |        |                        |                  |       |           |        |
| TRAVEL TIME FROM NEW ORLEANS: 60-68  |                     |       |           |        |                        |                  |       |           |        |
| POSITION   | NAME                | LEAVE | LV/PU/RPT | CALL   | POSITION               | NAME             | LEAVE | LV/PU/RPT | CALL   |
| PRODUCTION   |                     |       |           |        | MAKE-UP & HAIR         |                  |       |           |        |
| DIRECTOR/WRITER  | KATHLEEN VIEIRA     |       |           | 8:30AM | HEAD M/U               | LINDSEY PELLETTE |       |           | 8:30AM |
| PRODUCER   | DANIEL KLEINPETER   |       |           | 8:30AM | HAIR STYLIST           | BLYTHE BICKMAN   |       |           | 8:30AM |
|  |                     |       |           |        | COSTUMES               |                  |       |           |        |
| 1ST AD   | RASHADA FORTIER     |       |           | 8:30AM | COSTUME DESIGNER       | LAUREN ERWIN     |       |           | 8:30AM |
| 2ND AD   | LANGSTON WILLIAMS   |       |           | 8:30AM | COSTUME DESIGN ASST    | HAYDEN GUTHRIE   |       |           | HOLD   |
| 2ND 2ND AD   | MAX FISK            |       |           | 8:30AM |                        |                  |       |           |        |
| KEY PA   | DUSTIN FORET        |       |           | 8:30AM | ART DEPT.              |                  |       |           |        |
| SET PA   | WILLIAM VAN HOOF    |       |           | HOLD   | PRODUCTION DESIGNER    | KYNDRA PERIBAN   |       |           | 8:30AM |
| DIRECTOR'S ASST.   | KEVIN BRAXTON       |       |           | 8:30AM | ART ASSISTANT          | FABIOLA ANDRADE  |       |           | HOLD   |
|  |                     |       |           |        |                        |                  |       |           |        |
|  |                     |       |           |        | SET DECORATION         |                  |       |           |        |
| SCRIPT SUPERVISOR  |                     |       |           |        | SET DECORATOR          | LORIEN MOLINARIO |       |           | 8:30AM |
| SCRIPT SUPERVISOR  | BRIANNA MCMANUS     |       |           | 8:30AM |                        |                  |       |           |        |
|  |                     |       |           |        |                        |                  |       |           |        |
| CAMERA   |                     |       |           |        | EDITORIAL              |                  |       |           |        |
| DIR OF PHOTOGRAPHY   | BARRY CUNNINGHAM    |       |           | 8:30AM | EDITOR                 |                  |       |           |        |
| A CAM OP   | BARRY CUNNINGHAM    |       |           | 8:30AM |                        |                  |       |           |        |
| A CAMERA 1ST AC  | MARY MCDADE CASTEEL |       |           | 8:30AM |                        |                  |       |           |        |
| A CAMERA 2ND AC  | AMY LAWS            |       |           | 8:30AM | CATERING               |                  |       |           |        |
| D.I.T  | MARY MCDADE CASTEEL |       |           | 8:30AM | CATERER                | Zoe's Kitchen    |       |           | 2:30PM |
| STILL PHOTOGRAPHER   | PETER HOFFPAUIR     |       |           | 8:30AM |                        |                  |       |           |        |
|  |                     |       |           |        |                        |                  |       |           |        |
| GRIP & ELECTRIC  |                     |       |           |        | CREW COUNT: 40         |                  |       |           |        |
| GAFFER   | NICK MANNING        |       |           | HOLD   | NON-UNION BG COUNT: 14 |                  |       |           |        |
| KEY GRIP   | KYE RUDDY           |       |           | HOLD   | TOTAL: 49              |                  |       |           |        |
| GRIP   | JUSTIN FAXON        |       |           | 8:30AM |                        |                  |       |           |        |
| GRIP   | JOSH CLEGG          |       |           | 8:30AM | BREAKFAST READY @      |                  |       |           |        |
| GRIP   | CONNOR REDMOND      |       |           | 8:30AM |                        |                  |       |           |        |
| GRIP   | JORDAN LANDRY       |       |           | O/C    | BG LUNCH READY @       |                  |       |           |        |
| GRIP   | JONAH CARMENA       |       |           | HOLD   | CREW LUNCH READY @     |                  |       |           |        |

| SOUND   |                  |  |  | CRAFT SERVICE  |                   |                   |      |
|---|------------------|--|--|----------------|-------------------|-------------------|------|
| SOUND MIXER   | EMILY POUILLIARD |  |  | 8:30AM         | KEY CRAFT SERVICE | DREW BRASSETTE    | HOLD |
| BOOM OPERATOR   | ERIN DAVIS       |  |  | HOLD           | CRAFT ASST        |                   |      |
| BOOM OPERATOR   | DONOVAN          |  |  | 8:30AM         |                   |                   |      |
| THIBODEAUX  |                  |  |  |                |                   |                   |      |
| PROPS   |                  |  |  | TRANSPORTATION |                   |                   |      |
| PROP MASTER   | BRUCE LEMMERT    |  |  | HOLD           | GRIP TRUCK DRIVER | CHRISTIAN CHESNUT | HOLD |
| PROP ASSISTANT  | JOHNNY CLEMENT   |  |  | 8:30AM         |                   |                   |      |
|   |                  |  |  |                |                   |                   |      |
| PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS  |                  |  |  |                |                   |                   |      |
| COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS   |                  |  |  |                |                   |                   |      |
| RADIO CHANNELS: 1-PROD, 2-PROD,   |                  |  |  |                |                   |                   |      |
| OPTIONAL CREW & CAST HOUSING AT STALLARD RESIDENCE: WORKOUT HOUSE, POOL HOUSE & RIVER HOUSE - PLEASE NOTIFY PRODUCERS IF YOU WOULD LIKE TO TAKE ADVANTAGE |                  |  |  |                |                   |                   |      |

|   |   |  |     |  |         |   |   |
|---|---|--|-----|--|---------|---|---|
| Set Cell<br>Langston Williams<br>2nd AD   |   | Past The<br>Darkness                     |     | Day 6 of 6<br>SUNDAY, September 18th,<br>2016 CREW CALL:<br><br><b>7:00 AM</b> |         | TEMPS: HIGH 89 LOW 73<br>SUNRISE: 6:47 AM<br>SUNSET: 7:01 PM<br>CHANCE OF RAIN %: DAY 40% & NIGHT 30%<br>WINDS: N - 4 MPH |   |
| DIRECTOR/WRITER: KATHLEEN VIEIRA<br>1ST AD/PRODUCER: RASHADA FORTIER<br>PRODUCER: DANIEL KLEINPETER   |   |  |     | SHOOTING CALL:<br>8:00 AM<br>LUNCH: 1:00 PM                                    |         | SCHEDULE: WHITE 8/29/16<br>SCRIPT: WHITE 9/7/16   |   |
| Wear plenty of bug spray! Be prepared for the possibility of rain! Use the buddy system! If you need to leave set, let AD's and your Dept head know!<br>NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated! Wear sunblock! Wear closed toe shoes! |   |  |     |  |         |   |   |
| SCENES  | SET AND DESCRIPTION                     |  |     | D/N  | PGS     | CAST  | LOCATION                                    |
| 11  | EXT FOREST/CREEK                        |  |     | D  | 2       | 1, 2, 5   |   |
|   | Zyra and Keeton are confronted by Mozab |  |     | AL   | 5/8     |   | Felicia Stallard Private Residence          |
| #   |   |  |     | PAGES:   |         |   | 79345 Albert Thompson Road Folsom, LA 70437 |
|   | TOT                                     |  |     |  | 25/8    |   |   |
|   | CAST                                    | CHARACTER                                | SWF | PU/Lv/Rpt  | HMU     | READY ON SET  | COMMENTS                                    |
| 1   | Dari Griffin                            | ZYRA                                     | WF  | 7:00 AM  | 7:05 AM | 7:35 AM   | Report to Langston                          |
| 2   | Anthony Nguyen                          | KEETON                                   | WF  | 7:00 AM  | 7:05 AM | 7:35 AM   | Report to Langston                          |
| 5   | Linnea Gregg                            | MOZAB                                    | WF  | 7:00 AM  | 7:05 AM | 7:35 AM   | Report to Langston                          |
| BACKGROUND ARTISTS & STAND INS/PHOTO DBLS   |   |  |     | ACCOUTREMENT   |         |   |   |
|   |   |  |     | PROPS: 11 Spear  |         |   |   |
|   |   |  |     | STUNTS: 11 Spear fighting  |         |   |   |
| : .l .d Ins   |   |  |     | SET DRESS:   |         |   |   |
| : NON UNION BGS   |   |  |     |  |         |   |   |
| STAGING AREA  |   | BASECAMP                                 |     | LOGISTICS  |         | HOSPITAL PH:  |   |
|   |   |  |     | CREW PARKING/EXTRAS PARKING  |         |   |   |
| POOL HOUSE<br>79345 Albert Thompson Road  |   | POOL HOUSE<br>79345 Albert Thompson Road |     | POOL HOUSE<br>79345 Albert Thompson Road                                       |         | St. Tammany Parish Hospital 1202 S Tyler St, Covington, LA 70433  |   |
| ADVANCE SCHEDULE  |   |  |     |  |         |   |   |
|   |   |  |     |  |         |   |   |
| SCENES  | SET AND DESCRIPTION                     |  |     | D/N  | PGS     | CAST  | LOCATION                                    |
|   |   |  |     |  |         |   |   |

| SCENES  | SET AND DESCRIPTION | D/N                   | PGS             | CAST | LOCATION          |
|---|---------------------|-----------------------|-----------------|------|-------------------|
| <div>1ST AD/</div> <div>TOTAL</div> <div>PAGES:</div> |                     |                       |                 |      |                   |
| PRODUCER  | <del>2ND AD</del>   | <del>2ND</del> 2ND AD | DIRECTOR        |      | PRODUCER          |
| RASHADA FORTIER                                       | LANGSTON WILLIAMS   | MAX FISK              | KATHLEEN VIEIRA |      | DANIEL KLEINPETER |
|   |                     |                       |                 |      |                   |



AIN IS EXPECTED. B UG SPRAY IS TOO :)

|  |                     |       |           |        |                     |                  |       |           |        |
|--|---------------------|-------|-----------|--------|---------------------|------------------|-------|-----------|--------|
| CREW CALL: 7:00 AM      DATE: SUNDAY, SEPTEMBER 18TH, 2016 LUNCH: 1:00 PM PAST THE DARKNESS DAY #6 |                     |       |           |        |                     |                  |       |           |        |
| TRAVEL TIME FROM NEW ORLEANS: 60-68  |                     |       |           |        |                     |                  |       |           |        |
| POSITION   | NAME                | LEAVE | LV/PU/RPT | CALL   | POSITION            | NAME             | LEAVE | LV/PU/RPT | CALL   |
| PRODUCTION   |                     |       |           |        | MAKE-UP & HAIR      |                  |       |           |        |
| DIRECTOR/WRITER  | KATHLEEN VIEIRA     |       |           | 7:00AM | HEAD M/U            | LINDSEY PELLETTE |       |           | 7:00AM |
| PRODUCER   | DANIEL KLEINPETER   |       |           | 7:00AM | HAIR STYLIST        | BLYTHE BICKMAN   |       |           | HOLD   |
|  |                     |       |           |        | COSTUMES            |                  |       |           |        |
| 1ST AD   | RASHADA FORTIER     |       |           | 7:00AM | COSTUME DESIGNER    | LAUREN ERWIN     |       |           | 7:00AM |
| 2ND AD   | LANGSTON WILLIAMS   |       |           | 7:00AM | COSTUME DESIGN ASST | HAYDEN GUTHRIE   |       |           | HOLD   |
| 2ND 2ND AD   | MAX FISK            |       |           | 7:00AM |                     |                  |       |           |        |
| KEY PA   | DUSTIN FORET        |       |           | 7:00AM | ART DEPT.           |                  |       |           |        |
| SET PA   | WILLIAM VAN HOOF    |       |           | HOLD   | PRODUCTION DESIGNER | KYNDRA PERIBAN   |       |           | HOLD   |
| DIRECTOR'S ASST.   | KEVIN BRAXTON       |       |           | 7:00AM | ART ASSISTANT       | FABIOLA ANDRADE  |       |           | HOLD   |
|  |                     |       |           |        | ART ASSISTANT       | JAMES WILLIAMS   |       |           | 7:00AM |
|  |                     |       |           |        | SET DECORATION      |                  |       |           |        |
| SCRIPT SUPERVISOR  |                     |       |           |        | SET DECORATOR       | LORIEN MOLINARIO |       |           | 7:00AM |
| SCRIPT SUPERVISOR  | BRIANNA MCMANUS     |       |           | 7:00AM |                     |                  |       |           |        |
|  |                     |       |           |        |                     |                  |       |           |        |
| CAMERA   |                     |       |           |        | EDITORIAL           |                  |       |           |        |
| DIR OF PHOTOGRAPHY   | BARRY CUNNINGHAM    |       |           | 7:00AM | EDITOR              |                  |       |           |        |
| A CAM OP   | BARRY CUNNINGHAM    |       |           | 7:00AM |                     |                  |       |           |        |
| A CAMERA 1ST AC  | MARY MCDADE CASTEEL |       |           | 7:00AM |                     |                  |       |           |        |
| A CAMERA 2ND AC  | AMY LAWS            |       |           | 7:00AM | CATERING            |                  |       |           |        |
| D.I.T  | MARY MCDADE CASTEEL |       |           | 7:00AM | CATERER             | TBD              |       |           | 1:00PM |
| STILL PHOTOGRAPHER   | PETER HOFFPAUIR     |       |           | 7:00AM |                     |                  |       |           |        |
|  |                     |       |           |        |                     |                  |       |           |        |
| GRIP & ELECTRIC  |                     |       |           |        | CREW COUNT:         |                  | 40    |           |        |
| GAFFER   | NICK MANNING        |       |           | HOLD   | NON-UNION BG COUNT: |                  | 1     |           |        |
| KEY GRIP   | KYE RUDDY           |       |           | HOLD   | TOTAL:              |                  | 44    |           |        |
| GRIP   | JUSTIN FAXON        |       |           | 6:30AM |                     |                  |       |           |        |
| GRIP   | JOSH CLEGG          |       |           | 7:00AM | BREAKFAST READY @   |                  |       |           | 6:30AM |
| GRIP   | CONNOR REDMOND      |       |           | 7:00AM |                     |                  |       |           |        |

|   |                    |  |  |                |                    |                   |  |         |
|---|--------------------|--|--|----------------|--------------------|-------------------|--|---------|
| GRIP  | JORDAN LANDRY      |  |  | O/C            | BG LUNCH READY @   |                   |  | 1:00PM  |
| GRIP  | JONAH CARMENA      |  |  | HOLD           | CREW LUNCH READY @ |                   |  | 1:00PM  |
| SOUND   |                    |  |  | CRAFT SERVICE  |                    |                   |  |         |
| SOUND MIXER   | EMILY POUILLIARD   |  |  | 7:00AM         | KEY CRAFT SERVICE  | JUSTIN FAXON      |  | 6:30AM  |
| BOOM OPERATOR   | ERIN DAVIS         |  |  | HOLD           | CRAFT ASST         |                   |  |         |
| BOOM OPERATOR   | DONOVAN THIBODEAUX |  |  | 7:00AM         |                    |                   |  |         |
| PROPS   |                    |  |  | TRANSPORTATION |                    |                   |  |         |
| PROP MASTER   | BRUCE LEMMERT      |  |  | 7:00AM         | GRIP TRUCK DRIVER  | CHRISTIAN CHESNUT |  | 11:30PM |
| PROP ASSISTANT  | JOHNNY CLEMENT     |  |  | 7:00AM         |                    |                   |  |         |
|   |                    |  |  |                |                    |                   |  |         |
| PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS  |                    |  |  |                |                    |                   |  |         |
| COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS   |                    |  |  |                |                    |                   |  |         |
| RADIO CHANNELS: 1-PROD, 2-PROD,   |                    |  |  |                |                    |                   |  |         |
| OPTIONAL CREW & CAST HOUSING AT STALLARD RESIDENCE: WORKOUT HOUSE, POOL HOUSE & RIVER HOUSE - PLEASE NOTIFY PRODUCERS IF YOU WOULD LIKE TO TAKE ADVANTAGE |                    |  |  |                |                    |                   |  |         |



Print

|                                  |  |
|----------------------------------|--|
| Student: Kathleen Vieira         | Email: [REDACTED]<br>Phone: [REDACTED] |
| Course#: 6911                    | Professor: Laura Medina                |
| Project Title: Past The Darkness | Date: 9/17/14                          |

### CAST RELEASE

I, the undersigned, hereby grant to UNO Student Kathleen Vieira ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled, Past the Darkness (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Filmmaker may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

|                              |  |
|------------------------------|--|
| Actor Name: <u>Rob Mello</u> | Email: [REDACTED]<br>Phone: [REDACTED] |
| Character: <u>WATCHER</u>    | Address: [REDACTED]                    |

[Signature]  
ACTOR SIGNATURE

9/17/14  
DATE

[Signature]  
STUDENT SIGNATURE

9/17/14  
DATE





DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307  
New Orleans, LA 70149  
(504) 283-5217 Fax: (504) 388-4313  
www.unoaffix.com

Print

|                                  |                         |
|----------------------------------|-------------------------|
| Student: Kathleen Vieira         | Email: [REDACTED]       |
| Course#: 0911                    | Phone: [REDACTED]       |
| Project Title: Past The Darkness | Professor: Laura Medina |
|                                  | Date: 9/10/16           |

### CAST RELEASE

I, the undersigned, hereby grant to UNO Student Kathleen Vieira ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Past the Darkness (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Filmmaker may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

|                             |                                    |
|-----------------------------|------------------------------------|
| Actor Name: Rhonda J. Derts | Email: [REDACTED]                  |
| Character: Karmen           | Address: [REDACTED] N.O., LA 70122 |

Rhonda J. Derts  
ACTOR SIGNATURE

9/10/16  
DATE

Kat Vieira  
STUDENT SIGNATURE

9/10/16  
DATE



DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307  
New Orleans, LA 70119  
(504) 280-6317 Fax: (504) 280-6218  
www.unoofilm.com

Print

|                                  |  |
|----------------------------------|--|
| Student: Kathleen Vieira         | Email: [REDACTED]<br>Phone: [REDACTED] |
| Course#: 6911                    | Professor: Laura Medina                |
| Project Title: Past the Darkness | Date: 9/21-16                          |

### CAST RELEASE

I, the undersigned, hereby grant to UNO Student Kathleen Vieira ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Past the Darkness (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Filmmaker may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

|                               |  |
|-------------------------------|--|
| Actor Name: KRISTINA KINGSTON | Email: [REDACTED]<br>Phone: [REDACTED] |
| Character: LYDIA              | Address: [REDACTED]                    |

[Signature]  
ACTOR SIGNATURE

[Signature]  
STUDENT SIGNATURE

9/21-16  
DATE

9/21/16  
DATE





DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 397  
New Orleans, LA 70148  
(504) 283-6317 Fax (504) 283-6318  
www.unofilm.com

|                                  |  |
|----------------------------------|--|
| Student: Kathleen Vieira         | Email: [REDACTED]<br>Phone: [REDACTED] |
| Course#: 6911                    | Professor: Laura Medina                |
| Project Title: Past the Darkness | Date: 9/21/16                          |

### CAST RELEASE

I, the undersigned, hereby grant to UNO Student Kathleen Vieira ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Past the Darkness (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Filmmaker may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

|                            |  |
|----------------------------|--|
| Actor Name: Anthony Nguyen | Email: [REDACTED]<br>Phone: [REDACTED] |
| Character: Keaton          | Address: [REDACTED]                    |

ACTOR SIGNATURE

09/21/2016

DATE

STUDENT SIGNATURE

9/21/16

DATE



DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

2008 Lakeshore Drive, Performing Arts Center 307  
New Orleans, LA 70148  
(504) 289-6117 Fax (504) 289-6318  
www.unofilm.com

|                                  |                         |
|----------------------------------|-------------------------|
| Student: Kathleen Vieira         | Email: [REDACTED]       |
| Course#: 6911                    | Phone: [REDACTED]       |
| Project Title: Past the Darkness | Professor: Laura Medina |
|                                  | Date: 9/22/16           |

### CAST RELEASE

I, the undersigned, hereby grant to UNO Student Kathleen Vieira ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Past the Darkness (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Filmmaker may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

|                          |  |
|--------------------------|--|
| Actor Name: Linnea Gregg | Email: [REDACTED]<br>Phone: [REDACTED] |
| Character: Morab         | Address: [REDACTED]                    |


Linnea M. Gregg  
ACTOR SIGNATURE

9/22/16  
DATE

[Signature]  
STUDENT SIGNATURE

9/22/16  
DATE





DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

2070 Lakeshore Drive, Performing Arts Center 307  
New Orleans, LA 70148  
(504) 280-6117 / Fax (504) 280-6818  
www.uno.edu/film

|   |                          |
|---|--------------------------|
| Student: <u>Kathleen Vieira</u>         | Email: [REDACTED]        |
| Course#: <u>6911</u>                    | Phone: [REDACTED]        |
| Project Title: <u>Past the Darkness</u> | Professor: <u>Medina</u> |
|   | Date: <u>9/9/16</u>      |

### STUDENT PROJECT CREW AGREEMENT

*After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2*

NAME: Lorien Molinaro

ADDRESS: [REDACTED]

CITY: New Orleans STATE: LA ZIP CODE: 70124

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes ☒ No ☐

EMERGENCY CONTACT (Name & phone number): Austin Clements  
[REDACTED] @gmail.com

CREW POSITION: Set Decorator

SCHEDULED WORK DATES: 9/9/16 to 9/18/16

ADDTL TERMS: \_\_\_\_\_

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Lorien Molinaro

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

[Signature]  
SIGNATURE

[Signature]  
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

9/9/16  
DATE

9/9/16  
DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:



DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307  
New Orleans, LA 70148  
(504) 280-6317 | Fax (504) 280-6818  
www.unofilm.com

EX-101-100

|   |                          |
|---|--------------------------|
| Student: <u>Kathleen Vieira</u>         | Email: [REDACTED]        |
| Course#: <u>0911</u>                    | Phone: [REDACTED]        |
| Project Title: <u>Past the Darkness</u> | Professor: <u>Medina</u> |
|   | Date: <u>9/6/16</u>      |

### STUDENT PROJECT CREW AGREEMENT

*After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2*

NAME: Bruce Lemmert  
ADDRESS: [REDACTED] Apt. A  
CITY: New Orleans STATE: LA ZIP CODE: 70115  
CELL PHONE # [REDACTED]  
EMAIL ADDRESS: [REDACTED] edu

IS CREW MEMBER A UNO STUDENT? Yes ☒ No ☐

EMERGENCY CONTACT (Name & phone number):

Maria Parks [REDACTED]

CREW POSITION: PROD

SCHEDULED WORK DATES: \_\_\_\_\_ TO \_\_\_\_\_

ADDTL TERMS: \_\_\_\_\_

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Bruce Arthur

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

[Signature]  
SIGNATURE

9/6/16  
DATE

[Signature]  
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

9/6/16  
DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1





DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

3000 Lakeshore Drive, Performing Arts Center 307  
New Orleans, LA 70148  
(504) 250-6317 / Fax (504) 250-6318  
www.uno.edu

UNO 2016

|   |                          |
|---|--------------------------|
| Student: <u>Kathleen Vieira</u>         | Email: [REDACTED]        |
| Course#: <u>6911</u>                    | Phone: [REDACTED]        |
| Project Title: <u>Past the Darkness</u> | Professor: <u>Medina</u> |
|   | Date: <u>8/31/16</u>     |

### STUDENT PROJECT CREW AGREEMENT

*After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2*

NAME: Amy G. Laws  
ADDRESS: [REDACTED] St.  
CITY: New Orleans STATE: La ZIP CODE: 70119  
CELL PHONE #: [REDACTED]  
EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number):

Pamela Merideth [REDACTED]

CREW POSITION: \_\_\_\_\_

SCHEDULED WORK DATES: \_\_\_\_\_ TO \_\_\_\_\_

ADDTL TERMS: \_\_\_\_\_

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Amy Collier Laws

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO FLA FILMMAKERS' CODE OF RESPONSIBILITY.*

AGREED TO AND ACCEPTED:

Amy C. Laws

SIGNATURE

Kate

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

8/31/16

DATE

8/31/16

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1



DEPARTMENT OF  
Film & Theatre Arts  
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 207  
New Orleans, LA 70148  
(504) 280-6317 / Fax (504) 280-6318  
www.uno.edu

UNO-FTA-100

|   |                          |
|---|--------------------------|
| Student: <u>Kathleen Vieira</u>         | Email: <u>[REDACTED]</u> |
| Course#: <u>6911</u>                    | Phone: <u>[REDACTED]</u> |
| Project Title: <u>Past the Darkness</u> | Professor: <u>Medina</u> |
|   | Date: <u>8/31/14</u>     |

### STUDENT PROJECT CREW AGREEMENT

*After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2*

NAME: Mary McDade Casteel

ADDRESS: [REDACTED] Apt. 2103

CITY: New Orleans STATE: LA ZIP CODE: 70119

CELL PHONE: [REDACTED]

EMAIL ADDRESS: [REDACTED]@com

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): JoAnn Casteel

CREW POSITION: 1st Assistant Camera

SCHEDULED WORK DATES: \_\_\_\_\_ TO \_\_\_\_\_

ADDTL. TERMS: \_\_\_\_\_

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): MARY MCDADE CASTEEL

**PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO-FTA FILMMAKERS' CODE OF RESPONSIBILITY.**

AGREED TO AND ACCEPTED:

Mary McDade Casteel  
SIGNATURE

8/31/16

DATE

Kati  
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

8/31/16

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page 11





DEPARTMENT OF  
Film & Theatre Arts  
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307  
New Orleans, LA 70148  
(504) 281-6317/Fax (504) 281-6518  
www.uno-film.com

PRINTING

|                                  |                   |
|----------------------------------|-------------------|
| Student: Kathleen Vieira         | Email: [REDACTED] |
| Course#: 6911                    | Phone: [REDACTED] |
| Project Title: Past the Darkness | Professor: Medina |
|                                  | Date: 9/15/16     |

### STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Sydney Viard  
ADDRESS: [REDACTED]ve  
CITY: New Orleans STATE: LA ZIP CODE: 70118  
CELL PHONE: [REDACTED]  
EMAIL ADDRESS: [REDACTED]nd0.com

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Paula White  
[REDACTED]

CREW POSITION: 2nd Assistant camera

SCHEDULED WORK DATES: \_\_\_\_\_ TO \_\_\_\_\_

ADDTL TERMS: \_\_\_\_\_

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Sydney Viard

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO FFL FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

[Signature]

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

9/15/16

DATE


9/15/16

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1



DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

2009 Lakewood Drive, Performing Arts Center 307  
New Orleans, LA 70148  
(504) 280-6317 Fax (504) 280-6311  
www.uno.edu

|   |                            |
|---|----------------------------|
| Student: <u>Hayden Guthrie</u>          | Email: [REDACTED]          |
| Course#: <u>691</u>                     | Phone: [REDACTED]          |
| Project Title: <u>Past the Darkness</u> | Professor: <u>Madina</u>   |
|   | Date: <u>Oct. 21, 2015</u> |

### STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Hayden Guthrie

ADDRESS: [REDACTED] Blvd

CITY: New Orleans STATE: LA ZIP CODE: 70122

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number) [REDACTED]

Shelby Guthrie

CREW POSITION: \_\_\_\_\_

SCHEDULED WORK DATES: \_\_\_\_\_ TO \_\_\_\_\_

ADDTL TERMS: \_\_\_\_\_

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Hayden Guthrie

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

Hayden Guthrie

SIGNATURE

9/9/16

DATE

[Signature]

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

9/9/16

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page 11



DEPARTMENT OF  
Film & Theatre Arts  
THE UNIVERSITY of NEW ORLEANS

2000 Lakeside Drive, Performing Arts Center 307  
New Orleans, LA 70118  
(504) 230-5317 (Fax: (504) 230-6318)  
www.uno.edu

WebPrint

|                |                   |            |            |
|----------------|-------------------|------------|------------|
| Student:       | Kathleen Vieira   | Email:     | [REDACTED] |
| Course#:       | 6911              | Phone:     | [REDACTED] |
| Project Title: | Past the Darkness | Professor: | Medina     |
|                |                   | Date:      | 8/31/16    |

### STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Barry J. Cunningham  
ADDRESS: [REDACTED] Apt. H13  
CITY: River Ridge STATE: LA ZIP CODE: 70123  
CELL PHONE: [REDACTED]  
EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes ☒ No ☐

EMERGENCY CONTACT (Name & phone number): Kathleen Cunningham  
[REDACTED]

CREW POSITION: DP

SCHEDULED WORK DATES: \_\_\_\_\_ TO \_\_\_\_\_

ADDITIONAL TERMS: \_\_\_\_\_

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Barry J. Cunningham

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER  
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY

AGREED TO AND ACCEPTED:

[Signature]  
SIGNATURE

8/31/16

DATE

[Signature]  
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

8/31/16  
DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1





DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307  
New Orleans, LA 70148  
(504) 280-6317 | Fax (504) 280-6318  
www.uno.edu

PRINTED

|   |                          |
|---|--------------------------|
| Student: <u>Kathleen Vieira</u>         | Email: [REDACTED]        |
| Course#: <u>6911</u>                    | Phone: [REDACTED]        |
| Project Title: <u>Past the Darkness</u> | Professor: <u>Medina</u> |
|   | Date: <u>8/31/16</u>     |

### STUDENT PROJECT CREW AGREEMENT

*After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2*

NAME: Emily Poulliard  
ADDRESS: [REDACTED] St BIV  
CITY: New Orleans STATE: LA ZIP CODE: 70122  
CELL PHONE #: [REDACTED]  
EMAIL ADDRESS: [REDACTED] du

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Mirta Ariza Poullard  
([REDACTED])

CREW POSITION: \_\_\_\_\_

SCHEDULED WORK DATES: \_\_\_\_\_ TO \_\_\_\_\_

ADD'L TERMS: \_\_\_\_\_

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Emily Poullard

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO JTA FILMMAKERS' CODE OF RESPONSIBILITY

AGREED TO AND ACCEPTED:

Emily Poullard

SIGNATURE

8/31/16

DATE

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

8/31/16

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page 11



DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeside Drive, Performing Arts Center 507  
New Orleans, LA 70148  
(504) 280-6917/Fax (504) 280-6913  
www.unofilm.com

UNO 10/20/16

|                                  |                   |
|----------------------------------|-------------------|
| Student: Kathleen Vieira         | Email: [REDACTED] |
| Cours#: 6911                     | Phone: [REDACTED] |
| Project Title: Past the Darkness | Professor: Medina |
|                                  | Date: 9/9/16      |

### STUDENT PROJECT CREW AGREEMENT

*After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2*

NAME: Trenton Myant  
ADDRESS: [REDACTED]  
CITY: New Orleans STATE: LA ZIP CODE: 70129  
CELL PHONE # [REDACTED]  
EMAIL ADDRESS: \_\_\_\_\_

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number) [REDACTED]  
Lore Myant (wife)

CREW POSITION: \_\_\_\_\_  
SCHEDULED WORK DATES: October to November  
ADDTL TERMS: \_\_\_\_\_

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Trenton Myant

**PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.**

AGREED TO AND ACCEPTED:

Trenton Myant  
SIGNATURE  
Kathleen Vieira  
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

9/9/16  
DATE  
9/9/16  
DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1



DEPARTMENT OF  
Film & Theatre Arts  
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeside Drive, Performing Arts Center 307  
New Orleans, LA 70148  
(504) 280-6317 Fax (504) 280-6318  
www.uno.edu

UNO-1000

|   |                                  |
|---|----------------------------------|
| Student: <u>Will Van Haef Kathleen Vieira</u> | Email: <u>[redacted]@uno.edu</u> |
| Course#: <u>2463216 - 0911</u>                | Phone: <u>[redacted]</u>         |
| Project Title: <u>Past the Darkness</u>       | Professor: <u>Medina</u>         |
|   | Date: <u>9/9/16</u>              |

### STUDENT PROJECT CREW AGREEMENT

*After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2*

NAME: William Van Haef  
ADDRESS: [redacted]  
CITY: LeCompte STATE: LA ZIP CODE: 71346  
CELL PHONE #: [redacted]  
EMAIL ADDRESS: [redacted]

IS CREW MEMBER A UNO STUDENT? Yes ☒ No ☐

EMERGENCY CONTACT (Name & phone number): Kathryn Van Haef  
[redacted]

CREW POSITION: PA

SCHEDULED WORK DATES: \_\_\_\_\_ TO \_\_\_\_\_

ADDTL TERMS: \_\_\_\_\_

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): William Van Haef

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

Will Van Haef

SIGNATURE

Kathryn Van Haef

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

9/9/16

DATE

9/9/16

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1





DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeside Drive, Performing Arts Center 507  
New Orleans, LA 70148  
(504) 280-6617 Fax (504) 280-6818  
www.uno.edu/film

SCOUTING

|                                  |                   |
|----------------------------------|-------------------|
| Student: Kathleen Vieira         | Email: [REDACTED] |
| Course#: 6911                    | Phone: [REDACTED] |
| Project Title: Post the Darkness | Professor: Medina |
|                                  | Date: 9/2/16      |

### STUDENT PROJECT CREW AGREEMENT

*After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2*

NAME: Christian Chesnut  
ADDRESS: [REDACTED] Rd Apt. D225  
CITY: River Ridge STATE: LA ZIP CODE: 70123  
CELL PHONE #: [REDACTED]  
EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Roxanne Paul  
[REDACTED]

CREW POSITION: Key Grip

SCHEDULED WORK DATES: \_\_\_\_\_ TO \_\_\_\_\_

ADDTL TERMS: \_\_\_\_\_

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Christian Chesnut

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

#### AGREED TO AND ACCEPTED:

Christian Chesnut

SIGNATURE

[Signature]

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

9/2/16

DATE

9/2/16

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1



DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

2300 Lakeshore Drive, Performing Arts Center 507  
New Orleans, LA 70112  
(504) 280-6517/Fax (504) 280-6518  
www.uno.edu

UNIVERSITY OF NEW ORLEANS

|   |                          |
|---|--------------------------|
| Student: <u>Kye Ruddy</u>               | Email: [REDACTED]        |
| Course#: <u>1211</u>                    | Phone: [REDACTED]        |
| Project Title: <u>Post the Darkness</u> | Professor: <u>Medina</u> |
|   | Date: <u>9/9/16</u>      |

### STUDENT PROJECT CREW AGREEMENT

*After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2*

NAME: Kye Ruddy

ADDRESS: [REDACTED]

CITY: Collierville STATE: TN ZIP CODE: 38017

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Cheryl Ruddy  
[REDACTED]

CREW POSITION: \_\_\_\_\_

SCHEDULED WORK DATES: \_\_\_\_\_ TO \_\_\_\_\_

ADDTL TERMS: \_\_\_\_\_

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Kye Ruddy

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

#### AGREED TO AND ACCEPTED:

Kye Ruddy  
SIGNATURE

[Signature]  
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

9/9/16  
DATE

9/9/16  
DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions





DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307  
New Orleans, LA 70118  
(504) 280-5317 / Fax (504) 280-6313  
www.uno.edu

REF 201624

|   |                          |
|---|--------------------------|
| Student: <u>Kathleen Vieira</u>         | Email: <u>[REDACTED]</u> |
| Couse# : <u>16911</u>                   | Phone: <u>[REDACTED]</u> |
| Project Title: <u>Past the Darkness</u> | Professor: <u>Medina</u> |
|   | Date: <u>9/10/16</u>     |

### STUDENT PROJECT CREW AGREEMENT

*After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2*

NAME: Lauren Erwin  
ADDRESS: [REDACTED]  
CITY: New Orleans STATE: LA ZIP CODE: 70115  
CELL PHONE #: [REDACTED]  
EMAIL ADDRESS: [REDACTED]@com

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Marguerite K Erwin

CREW POSITION: \_\_\_\_\_

SCHEDULED WORK DATES: \_\_\_\_\_ TO \_\_\_\_\_

ADDTL TERMS: \_\_\_\_\_

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Lauren Erwin

**PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.**

AGREED TO AND ACCEPTED:

Lauren Erwin

9/10/16

SIGNATURE

DATE

Kathleen Vieira

9/10/16

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1



DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY of NEW ORLEANS

2020 Lakeside Drive, Performing Arts Center 302  
New Orleans, LA 70148  
(504) 280-6317 (Fax (504) 280-6318)  
www.uno.edu

FORM 100

|  |                   |
|--|-------------------|
| Student: <del>Josh</del> Kathleen Vieira | Email: [REDACTED] |
| Course#: 12911                           | Phone: [REDACTED] |
| Project Title: Past the Darkness         | Professor: Medina |
|  | Date: 9/7/14      |

### STUDENT PROJECT CREW AGREEMENT

After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2

NAME: Dustin Forêt  
ADDRESS: [REDACTED]  
CITY: Westwego STATE: LA ZIP CODE: 70094  
CELL PHONE #: (504) [REDACTED]  
EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes ☒ No ☐

EMERGENCY CONTACT (Name & phone number): Mary Forêt [REDACTED]

Jude Forêt Sr. [REDACTED]

CREW POSITION: Crafty

SCHEDULED WORK DATES: \_\_\_\_\_ TO \_\_\_\_\_

ADD'L TERMS: \_\_\_\_\_

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Dustin Forêt

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

Dustin Forêt  
SIGNATURE

9/7/14  
DATE

Kathleen  
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

9/7/14  
DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page 11



DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center SU7  
New Orleans, LA 70148  
(504) 280-6317 Fax (504) 280-6318  
www.unofilm.com

UNO 01/2016

|   |                          |
|---|--------------------------|
| Student: <u>Reed Kathleen Vieira</u>    | Email: [REDACTED]        |
| Course#: <u>6911</u>                    | Phone: [REDACTED]        |
| Project Title: <u>Past the Darkness</u> | Professor: <u>Medina</u> |
|   | Date: <u>9/17/16</u>     |

### STUDENT PROJECT CREW AGREEMENT

*After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2*

NAME: Paul Punzo  
ADDRESS: [REDACTED]  
CITY: New Orleans STATE: LA ZIP CODE: 70117  
CELL PHONE #: [REDACTED]  
EMAIL ADDRESS: [REDACTED] yahoo.com

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Rebecca Punzo  
[REDACTED]

CREW POSITION: Grip

SCHEDULED WORK DATES: \_\_\_\_\_ TO \_\_\_\_\_

ADDTL TERMS: \_\_\_\_\_

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Grip

**PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.**

AGREED TO AND ACCEPTED:

Paul A. Punzo  
SIGNATURE

9/17/16  
DATE

Karin  
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE


9/17/16  
DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1





DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307  
New Orleans, LA 70148  
(504) 280-6317 Fax (504) 280-6318  
www.unofilm.com

|   |                          |
|---|--------------------------|
| Student: <u>Kathleen Vieira</u>         | Email: [REDACTED]        |
| Course#: <u>CE911</u>                   | Phone: [REDACTED]        |
| Project Title: <u>Past the Darkness</u> | Professor: <u>Medina</u> |
|   | Date: <u>8/31/14</u>     |

### STUDENT PROJECT CREW AGREEMENT

*After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2*

NAME: Daniel Klerkoster

ADDRESS: [REDACTED]

CITY: New Orleans STATE: LA ZIP CODE: 70119

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED] how.com

IS CREW MEMBER A UNO STUDENT? Yes ☐ No ☒

EMERGENCY CONTACT (Name & phone number): Mom - [REDACTED]

CREW POSITION: \_\_\_\_\_

SCHEDULED WORK DATES: \_\_\_\_\_ TO \_\_\_\_\_

ADDTL TERMS: \$500 day rate

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Daniel Klerkoster

PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:

Daniel Klerkoster

SIGNATURE

8/31/14

DATE

[Signature]

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

8/31/14

DATE

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

Crew Agreement/Terms and Conditions

Page | 1



DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307  
New Orleans, LA 70148  
(504) 280-6317 | Fax (504) 280-6318  
www.unofilm.com

Print

|                                  |  |
|----------------------------------|--|
| Student: Kathleen Vieira         | Email: [REDACTED]<br>Phone: [REDACTED] |
| Course#: 6911                    | Professor: Medina                      |
| Project Title: Post the Darkness | Date: 9/3/16                           |

### STUDENT PROJECT CREW AGREEMENT

*After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2*

NAME: Justin Faxon

ADDRESS: [REDACTED]

CITY: Covington STATE: La ZIP CODE: 70435

CELL PHONE: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒

EMERGENCY CONTACT (Name & phone number): [REDACTED]

CREW POSITION: \_\_\_\_\_

SCHEDULED WORK DATES: 9/9/16 TO 9/11/16

ADDTL TERMS: 9/16/16-9/19/16

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Justin Faxon

*PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO-FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

#### AGREED TO AND ACCEPTED:

Justin Faxon 9-3-16

Kathleen Vieira SIGNATURE DATE  
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE 9/3/16  
DATE

**By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:**

Crew Agreement/Terms and Conditions

Page | 1



DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307  
New Orleans, LA 70148  
(504) 280-6717 / Fax (504) 280-6518  
www.uno.edu

Print

|   |  |
|---|--|
| Student: <u>Kathleen Vieira</u>         | Email: [REDACTED]<br>Phone: [REDACTED] |
| Course#: <u>6911</u>                    | Professor: <u>Medina</u>               |
| Project Title: <u>Post the Darkness</u> | Date: <u>9/9/14</u>                    |

### STUDENT PROJECT CREW AGREEMENT

*After signing Agreement, Crew Member is to keep Terms and Conditions on Page 2.*

NAME: Brianna B. McManus  
ADDRESS: [REDACTED]  
CITY: Slidell STATE: La ZIP CODE: 70458  
CELL PHONE #: [REDACTED]  
EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐

EMERGENCY CONTACT (Name & phone number): Dena McManus  
[REDACTED]

CREW POSITION: Script Supervisor

SCHEDULED WORK DATES: \_\_\_\_\_ TO \_\_\_\_\_

ADD'L TERMS: \_\_\_\_\_

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Brianna B. McManus

**PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.  
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.**

#### AGREED TO AND ACCEPTED:

|  |                         |
|--|-------------------------|
| <u>B. McManus</u><br>SIGNATURE   | <u>09/07/16</u><br>DATE |
| <u>Kathleen Vieira</u><br>STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE | <u>9/7/16</u><br>DATE   |

By signing above, crew member acknowledges and agrees to the following Standard Terms and Conditions:

## **Vita**

Kathleen Vieira was born in Caracas, Venezuela in 1987. After living in London, England as a young child she then moved to the United States and settled with her family in Miami, Florida. She graduated from Coral Reef Senior High School in 2005. In 2009 she graduated from the University of Florida in Gainesville, Florida with a Bachelor of Science degree in psychology. She then moved to Louisiana for graduate school and graduated from Louisiana State University in 2012 with a Master of Arts degree in cognitive psychology. Kathleen later moved to New Orleans and enrolled at the University of New Orleans. She will graduate with a Master of Fine Arts degree in film production in 2019.